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MAY VOKES

ROBERT DROUET'S NEW PLAY.



Robert Drouet's new four-act play, *The Sculptress*, scored, last week, a strong success at the Girard Avenue Theatre, Philadelphia, where it was presented for the first time by the stock company, of which Mr. Drouet is leading man. *The Sculptress* won the heartiest approval of press and public, and the author was repeated, recalled and compelled to make a speech at the initial performance.

Mr. Drouet's latest play tells the story of a young Italian actress who, wooed and won at Rome, was taken by her husband to his English home, where she is annoyed by the attentions of a rascally captain who leads the husband into dissipation. The captain secures from the husband an order for a statue just completed by the wife and presents the order offering, however, to relinquish his claim upon the statue if the sculptress consents to live with him. In a powerful scene, she scorns his proposition and destroys the statue rather than let it fall into the hands of the man she despises. Husband and wife separate, and the wife, assisted by a former true lover, is about to sail for America when the husband, pursued by the police, appears at the wharf. A reconciliation is effected and the old suitor sends the reunited couple away to America while he remains to meet the police.

Mr. Drouet made a personal success in acting the part of the husband as well as in the capacity of playwright. His capable support included Lillian Lawrence, Emma Madden, Alice Shepard, Cora Williams, Harry Davenport, Edwin Holt, Joseph B. Everham, Edwin Middleton and Sydney Booth. The above picture of Mr. Drouet is in the character of De Neippeng in *Madame Sans Gêne*.

MANAGER BLOOM'S MAGIC.

Edward L. Bloom may be said to have been cradled and matured in magic from his long connection with Herrmann and his present management of Bancroft. Yet, despite this fact, the most simple feats of palming have always been as unknown to him as the Egyptian language. He made up his mind recently that this should not be and began the study of magic, practising in the train to and from his New Jersey home. His piece de resistance was the changing of a silver half dollar into a twenty-dollar gold piece. Of course, the possession of both coins on the part of the performer is the first requisite of the trick. When Mr. Bloom thought he was perfect he collected a group of friends in his office, and assuming that the twenty dollar piece was in the place of concealment, where he had placed it while on the train, for "discover," he began his trick. The silver coin disappeared on time, but the gold one was not forthcoming. Mr. Bloom was at first embarrassed, then mad. He had dropped his real twenty-dollar gold piece on the train floor instead of into the pocket of his coat sleeve. He now thinks magic is unprofitable at the price of twenty dollars a trick.

DINING AT THE THEATRE.

The members of the company at the Empire Theatre have one comfort and convenience which is unique among the theatres of New York. Mr. Frohman has fitted up a cosy dining and sitting room in which the members of the company may take dinner and lounge and read if they please between matinées and evening performances. This obviates disagreeable trips through rain or snow on stormy days, besides giving more time for rest. The company appreciate these advantages, and frequent y a half-a-dozen of them may be found dining at the theatre on matinée days. As there are now three of these a week at the Empire, the dining room is put to much use. The dinners are very informal, pleasant little affairs, and are often attended for their own sake. Miss Allen is one of the most habitual diners at the theatre.

LINCOLN J. CARTER'S ENTERPRISES.

Lincoln J. Carter's new play, *Under the Dome*, will be produced at the Lincoln Theatre, Chicago, on Sept. 12. Under the Dome will show as scenic features the illuminated Capitol at Washington, the long bridge over the Potomac, a ferryboat crossing the Hudson River, and the wreck of the U. S. S. *Trenton*, together with the other American and German ships that went ashore in Apia, Samoa, in the great hurricane. Work has commenced on this production.

Mr. Carter also expects to produce a new Cuban play, *The Americano*, early in the Fall, and will probably put out ten or a dozen comedies next year. *The Fast Mail*, *The Tornado*, *The Defaulter*, and *The Heart of Chicago* will still be retained.

MILWAUKEE JOURNALISTS ENTERTAIN.

The annual entertainment of the Milwaukee Press Club occurred at the Pabst Theatre, Milwaukee, Feb. 12. In the long and varied programme were John E. Keeler, Carroll Johnson, Opie Read, Colonel William V. Fischer, Carl R. King, George W. Peck, Jr., George W. Porth, Arthur Knight, William Corliss, Joseph Sheehan, Leo Hause, Gene Girardin, Okabe's Japanese Troupe, Ford and Francis, R. P. Starkweather, Mrs. Wallis Heiber-Vizay, the Carlton Sisters, the Kresford Sisters, Rosalie Rendell, Joseph Claudio's Orchestra, and the St. Paul choir boys.

A FACTORY FOR CHARACTERS.

"Come in here a gentleman, and we'll make a monkey of you or a tramp—or a noble Roman—anything you like. We will make you a character, although we cannot give you one. How do we do it? Come back here and I'll show you."

The room into which Mr. Eaves led a *Mirrror* man was a place of striking contrasts. It made a sort of an "after the ball" impression on the mind. It suggested scenes of pleasure and revelry, and folly—glittering lights, laughter, music, mirth—and then the aftermath—the vague regret, the dull pain and the intensified sense of the prosaic reality of existence. Gorgeous silken costumes, rich with color, hung like footmen in a cave from clotheslines. Military hats and plumes that one could imagine waving to the sound of martial music lay in an inglorious heap. Gay attire was piled on wooden shelves, glittering armor was heaped in soap boxes. Rich mantles and court dresses hung on rough pegs.

"You see that there is not much order here," said Mr. Eaves. "The reason is that we had a flood last Saturday night. When the boy came around on Sunday morning he found the water running on the top floor and leaking down through the ceiling. Many of the costumes were soaked, and we had to hang them up here to dry. It is lucky the water didn't get into our main store room. If it had we might have suffered loss to the extent of thousands of dollars."

The main room was more orderly, but no less interesting, than the other. Tiers of white-pasteboard boxes, bearing such inscriptions as "Hamlet," "Indian Chief," "Diplomatic Dress," "Continental Costume," rose to the ceiling. There was wearing apparel, apparently, of every country and every age.

"We have about five thousand costumes here," said Mr. Eaves. "Most of them we have, of course, made ourselves, but many are genuine.

How do we get them? Well, in nearly as many ways as there are costumes. We have a large demand for character costumes, and these we pick up anywhere and everywhere. If I see a man on the street in clothes that suggest character I offer to get him a new suit if he will give me the old ones. This greatly surprises him, you may be sure, and he usually thinks I'm crazy until I tell him what I want them for. Almost all of those old plug hats you see over there in the corner were collected in this way. Then we often strike a good thing in the second-hand clothing stores on the East Side. But every day people are bringing things here to sell. They are mostly foreigners, who have come to America to better their fortunes and who have kept going down instead of up, until at last they are forced to sell their dearest possessions. Many of them are old servants who have livery to sell and fancy dresses given them by their master. A few are people of education. It is not hard to guess that their desire to sell costumes which have evidently been treasured for years means tragedies and sad stories in their lives. Not a great while ago a woman with a thin, refined face came in here carrying a big bundle. She undid the string with trembling fingers, and spread out a very rich old bridal costume. 'How much will you give me for it?' was all she said. I paid her a good price for it, and she hurried away. One day a fine looking old man came in with a little girl. He had a suit of clothes with breeches much as the swells used to wear seventy-five or a hundred years ago.

"I prize these, sir," he said. "I prize them highly." I offered him a certain sum for them.

"Well, well, that will do, under one condition," he replied. "Would you be so good as to sell them back to me for the same figure in the near future, sir?" As I wanted them only as samples I told him I would. "Very well, I thank you, sir. Remember, I will call again, very soon."

"That was a good while ago. I haven't seen him since."

MAY VOKES.

One of the most promising, talented and versatile comedians before the public to-day is May Vokes who, like many other actresses who have won fame and popularity, began the education that qualified her for a stage career through the medium of the Chicago Conservatory. Among her classmates were many who have since gained prominence and success in the Thespian field. Miss Vokes' professional career covers a period of six years, during which time she has been conspicuously and envied identified with the companies of Kate Castleton, Margaret Mather, T. Henry French and other high-class organizations. Last season she headed her own company, starring in a repertoire of high-grade comedies, and her season was one of the most gratifying prosperity. Her impersonation of Rose Colombe in *The Arabian Nights* and of Penelope in *The Snowball* gained for her unstinted praise from press and public. Miss Vokes is one of Chicago's charming and popular daughters. Her individuality embodies the pure elements of a consummate comedienne. Always bubbling over with sparkling originality, possessing the magnetic force incident to native brightness and refinement and ever involuntarily flashing upon her hearers a perfect avalanche of irresistible fun, she is unquestionably an actress whose future will be one of brilliant advancement. As Tilly, a German maid-servant, in *My Friend from India*, Miss Vokes has made the hit of her life. The New York press unanimously pronounced her work excellent, and the young actress is very proud of an autograph letter from Francis Wilson, in which he gives the highest praise to her for her work. Smyth and Rice are to be congratulated upon being the first among the Eastern managers to secure her services.

A DEAF MUTE PROTESTS.

Sometimes a box-office kick is justifiable. Recently Treasurer Stephens, of the Star Theatre, sold a seat in the balcony to a man who came back and wrote on a pad:

See here, I am deaf and dumb and get my worth of the show from seeing it. You have put me behind the reflector, and I can't even see the stage.

Mr. Stephens exchanged the seat, and sent Press Agent Pack out to treat the victim.

STOP-OVER PRIVILEGE AT WASHINGTON.

A ten day stop-over at Washington, D. C., is now granted on all through tickets between the East and West, via Baltimore & Ohio R. R. Stop-over will also be granted on the return journey made on round trip tickets, within the limit of such tickets, but not exceeding ten days. Passengers will deposit their tickets with the Ticket Agent at B & O. R. R. Station in Washington, who will retain them until the journey is to be resumed, when they will be made good for continuous passage to destination by extension or exchange. This arrangement will doubtless be greatly appreciated by the traveling public because it will permit the holders of through tickets to make a brief visit to the National Capital without additional outlay for railroad fare.

UNNECESSARY OBSERVATIONS.

One night last week it was my lot to experience a sensation, extraordinary and unprecedented. I actually heard, in a New York theatre, the "tag" of a play. Let it be recorded that the play was *For Bonnie Prince Charlie*, a truly delightful entertainment if a trifle sombre, and the "tag," spoken by Robert Taber, was distinctly audible. It was the first time this season that I have been enabled to hear the closing words of a play. The effort of our audience is to escape as soon as may be from the theatre, and to this end, scenting the play's end from afar, the worthy patrons of the drama are wont to rise and to make for the doors sometimes before the "tag" is in sight, quite in the identical inexplicable manner that so many admirers of the sterling game of baseball are pleased, as a rule, to flee the grounds at the seventh inning and imagine that they have had the worth of their money. At our theatres, no sooner does one man fancy the final curtain at hand than a hundred arise with him, grab overcoats and hats, and fail to put on these garments; the ladies follow suit, wriggling into capes and wraps, and all bob up or down, blithely chatting about the play, the weather, or the question of correct angle in feminine headgear. Through the high and mighty confusion the conscientious players strive to shout their closing lines, but to no purpose. They cannot be heard, the din in the house is supreme, and the few persons who might care to know just how the play ended are lost dazed and baffled. Three several times have I seen *Secret Service*, but I have not yet heard that last speech of William Gillette's. Twice, indeed, was I forced to stand in order even to see the final picture, owing to the crowd that had arisen in front of me to file out of their seats.

A similar condition of things had frequently oppressed me in other cities and in provincial towns, and I had been led to suppose that the representation, whereof my doubtful talents were a component part, had much to do with a very poor bearing of the audience to break away. Few spectators could be more inspiring than that of an escaping audience as viewed from the stage. Men's arms uplifted at assorted angles in mad efforts to find coat sleeves; women's garments wafted hither and yon in wild attempts of their owners to exhibit attire lining to other fair ones; the anxious glances toward the doors; the frantic dash for the street—all these go to make up a beautiful vision that no glare of the footlights can hide. And the din borne to one's ears, above the desperate banging of the band, over the heroic shouts of the actors, drowns every hope and every desire to live. Three or four plays in seasons past have effectively foisted this early closing movement by springing the "tag" when no one was looking, but the average performance never ends except in a babel of despatching opposition. Like the old-fashioned epilogue the modern "tag" serves only as a "chaser," and last lines are usually worse than lost.

But I take off my little hat to Julia Marlowe and to Robert Taber, who contrived to keep a metropolitan first-night audience quiet until the very end of *For Bonnie Prince Charlie*—to maintain such order that Mr. Taber's last words were easily to be heard. Would that some law might be passed to enforce respectful attention in every theatre until the last curtain falls!

A singular feature of *For Bonnie Prince Charlie* was the persistent, unwavering lime-light, which beamed ever and always with lustrous faithful eyes upon Julia Marlowe. No sooner did Miss Marlowe appear upon the stage than the effulgent calcium glow smote upon her dainty self, following like a radiant Némésis wherever she went. Nor did it cease to shine until Miss Marlowe took herself away, and then all things resumed their normal equality of gloom. No person other than the fair star came for an instant within the dazzling glare, which, with commendable disregard of possibility, shone even in the dark scenes ever bright and fair. This most annoying illumination was the single blemish upon Miss Marlowe's beautiful performance, and its incessant offense suggested nothing more than a sweet melody, exquisitely played upon the piano, but marred by continual use of the loud pedal.

The gentleman who has written to acquire why a majority of the foreign plays reproduced here should be burdened with new titles infinitely worse than those originally used is informed that he has us there. He is further assured that the English melodrama, *Cheer, Boys, Cheer*, would hardly be rechristened in America "Boys, Boys, Boys," although there may be no doubt about the magnificence of the latter title. The young woman who has requested the suggestion of an appropriate stage name for a soubre star in a horse drama is respectfully referred to "Bill" Hall.

Speaking of the horse drama recalls a thrilling occasion in a hopeless up-State town where I once had the honor to appear in support of a disappointed horse, eight other players and a manager. The alleged theatre was on the ground floor only because there was no other floor and no cellar. It was a long, low, rakish hall, entrance to which might be effected from the front alone, and the manager found it imperative, therefore, to introduce the horse—a local artist—during the day, and, after coaxing him down the aisle, to drive him, by threats of violence, up a plank and on the stage. Once behind the scenes, the animal was attached to a nail on the prompt side, where it was impressed upon him that his services would be required only in the second act. He was an affable, winsome old pug, and all of us paused during the evening to speak with him, much in the same spirit of reverent awe with which one regards a mummy, a stuffed mastodon, a Spring chicken, a depot hotel mattress, or any other relic of the dead ages. At the great climax of the second act the leading man, mounted upon our equine co-worker, rode on in majesty, as he always did, and the ancient horse seemed thoroughly to enjoy the intense enthusiasm manifested by the several paid admissions. Then was the steed led back to his stall, off to await removal, by way of the house, after the play. The last tableau was a blessed you-my-children episode in the old man's house; parlor scene; sofa 1, table 2, and such. Just at the end, as everybody bowed to the impressive benediction of the weighty father, and tearful sons were nominated in the prompt books, an irreverent laugh arose in the house and we looked up in time to enjoy the edifying sight of our friend, the horse, sauntering leisurely out on the stage, through the side wall of the parlor. The closing picture went for nothing and never afterwards could the manager be prevailed upon to play a house that did not burst, back of the curtain, an exit for live stock.

THE CALLBOY.

GOSSIP OF THE TOWN.

Harry Bowley and Violet Barney, of *When London Sleeps*, were married last week at Detroit.

Robert Lovoy and Elizabeth Griffith were married in this city by the Mayor last Tuesday.

Buffalo Bill's Wild West is scheduled at Ambrose Park, Brooklyn, April 2.

Rudolph Aronson was ill last week with pneumonia.

The employees of the Broadway Theatre demanded the Shamus O'Brien company last Tuesday evening.

A search of the room of the late Armand Cuttino failed last week to reveal anything of value. It was believed that the singer had left a will, but none was found.

Nestor Lennon is arranging for his forthcoming tour under direction of W. M. Wilkin.

Sadie Spencer, late of *The Sleeping City*, has joined La Falote.

A theatre party of *In Old Kentucky Pickaninnies* made trouble in the gallery at the Academy of Music one night last week.

William Parry, stage manager of the Metropolitan Opera House, has denied the rumor that he would resign his present position.

Homer Drake, business manager of *In Miz-zouri*, writes to deny the report that the company had stranded at Grand Rapids. In Miz-zouri laid off one day at the city named.

Manager T. C. Howard, of the June Agnew and Joseph D. Clifton company, has added a chansone.

George Hartz, of Cleveland, formerly manager of the Lyric Theatre, Hoboken, was in town last week.

Black and McCarthy have not been able to secure a good route for George M. McCarthy's burlesque on McFadden's Flirt, and the play will not go out until early in the Autumn.

Charles Baguly, who has been playing Lucifer in *Rob Roy* owing to the illness of one of the casts, left the company Saturday. He also played the title role last year, taking William Pruitte's place.

The roster of the Charles L. Young Columbia Opera Company is as follows: Charles Huntington, business manager; Kirkland Calhoun, stage manager; W. A. Reynolds, musical director; Myra Morella, Ethel Balch, Katherine McNeil, George Lyding, Harry Davis, J. L. Rockwell, Eugene Rodgers, Jack Henderson, George Kunkel.

Gilmore and Leonard's B company in Hogan's Alley, under management of Peter Rice, is scoring heavily in New England. James Devlin, the tenor, has joined the company, and the La Page sisters and Mahr sisters have become favorites. Gilmore and Leonard are contemplating sending out a third company.

Charlotte Walker, Katherine S. Bloodgood, J. Henry McKinley, Dr. Carl E. Duff, Edwin G. Clemence and F. Townsend Suthwick participated in a concert at Association Hall last Thursday evening.

Clementine D. Vere, Fielding Roselle, Ericsson Bushnell, A. G. Watrous and Carlo Glogoli took part in the closing Hotel Majestic musical last Tuesday evening.

B. Lichtenstein, owner of the Harlem Opera House, denied last week that the house had been leased to Henry Rosenberg.

The Wilson Theatre company, supporting Anna E. Davis, have added to their repertoire by arrangement with Robert Drouet, Elsie Lester's Doris, Kentuck, secured from J. J. McCloskey, and two entirely new pieces, *The Village Secret* and *The Mortgaged Slave*, making a complete repertoire of authorized productions. Bert Weiser and Myrtie Mills will retire from the company on Feb. 20, being replaced by George M. Thompson and Cora Bennett. The present roster is: E. C. Wilson, proprietor and manager; O. W. Wilson, advance representative; Lon Basley, stage manager; Edwin A. Summers, Maurice Hedges, Owen Jones, Alfred Franklin, Fred Kav, George W. Thompson, Anna Davis, Camilla Dahl, Cora Bennett, Hattie Banker Beasley, and Laura Thompson.

A son was born to Mr. and Mrs. Ben F. Grinnell (Ellie Gardner) on Jan. 27.

George R. Edeson has been engaged by Jacob Litt to play Colonel Sandusky Doolittle in *Old Kentucky* with the road company.

Marie Hamilton, dancer, who was with The Mandarin, has closed with that company and has returned to town.

The Lee Avenue Academy of Music, Brooklyn, was sold last week to satisfy a mortgage of \$20,000 held by the Williamsburg Savings Bank, which institution bid \$12,000 and took the property. Another sale is contemplated.

The Old Homestead Quartette, headed by R. J. Joeé, have signed contracts for six weeks during the Summer.

Beatrice Herford, sister to Oliver Herford, the artist, made her New York debut in monologues at the Kindergarten Association benefit last Wednesday afternoon, achieving a real triumph. In the audience were Julia Marlowe, Robert Taber, Clyde Fitch, Mrs. Frances Hodgson Burnett, and William Dean Howells.

The roster of Reser's Players is as follows: Thomas Reser and C. M. Murphy, proprietors; H. R. Delson, George Touché, Steila McDonald, Flora Emerson, Grant Hartell, Jacob Redding, Lee Marshall, M. H. Pickell, Blanch Madox, Charles Neal, and E. G. Stanley. The company will begin a Spring tour through Indiana and Ohio on March 1.

MIRROR INTERVIEWS.



Gabriel Harrison.

The interviewer rang the door-bell of a house in a quiet Brooklyn street on a typical Winter day, and a moment later an old man stood upon the threshold. His beard and hair were snow white; age and experience had given his face an expression of repose and calm. Very evidently he had reached the Winter of life, yet there was no coldness, for his eyes were still bright; in them there was fire that gave his personality a glow of animation and enthusiasm.

"Mr. Harrison?"

"Yes, sir. Step in, this way, into my den; I like to talk where I work."

The room was an odd and interesting one. There were many books and papers, a writer's desk, an easel with a half-finished painting upon it. The walls were adorned with fine pictures, and scattered about were many photographs, most of them of famous people of the stage. There were curios, too—time-worn swords and other old, mysterious articles. It would have been very hard to have guessed, from the room, the particular sphere of activity of its occupant. From the easel and canvas you would have said a painter; from the books and manuscripts, a writer. You would have been very sure that he was versatile and a young man because of the evident variety of his interests. You would be hardly prepared to believe that he was eighty years old and a writer, a painter, an actor, a dramatist, an elocutionist in one. Yet Gabriel Harrison is all and more than these. He is a gentleman of rare refinement, ripe thought, and the geniality which springs from a heart that has not grown old.

For nearly half a century he was identified with what was best on the American stage, and in the life of New York. He knew Forrest, and Macready, and Kean, and Mary Duff, Matilda Heron, and the others as men and women in their private lives, not merely as actors in the glamor of the footlights. He and Poe, Hallé, John Howard Payne, and other young men of literary and artistic activity, who have since become famous, were boon companions, who lived to the full the life of the town in the forties. It is something to listen to a man with recollections like these. He is a connecting link between the new generations and the old. He gives the past a life and reality such as formal records in books can never give. There are but few survivors of the old theatrical and literary life of the fifty years ago. It was therefore to seize a rare opportunity that the interviewer called upon Gabriel Harrison.

"And so," he said, settling back in his chair, "you want me to talk about the past. I am, to speak the truth, a little tired. I give lessons in elocution all day, and try to write and paint and read a little besides; so when evening comes I like to take it easy. So, before we hoist the sail and begin the little trip upon the misty sea of the past, what do you say to some sherry and a cigar to cheer us on the way?" With old-school courtesy Mr. Harrison filled the glasses.

"And now, sir, as this must necessarily be a talk of my old days, we had best begin at the beginning."

A very important event in my life marks the year 1818. It was then, in Philadelphia, that I made my first appearance. I inherited my fondness for the drama from my father, who was an artist and engineer, and was so strongly inclined toward the theatre that he had all the prominent actors at our house as guests. In 1822 we moved to New York, taking a house in Greenwich Street, near the Battery, which was then the aristocratic quarter of the town. Two or three years afterward an influence came into my life which was of much value to me in my stage career, and which has never disappeared. I was a lively little chap, with lots of spirit, and Aaron Burr, who came often to the house to see my father, took a fancy to me. As you know well, he was a man of wonderful intellect, and among his many accomplishments he was a fine reader. He taught me to read and to use my voice, and impressed upon me a great respect for our language. This training was of great service to me as an actor. It made me very conscientious in the employment of the English tongue. And, even now, when I hear an actor mumble and slur his words, and render his lines in a generally slouched manner, the image of Aaron Burr rises up before me, and I seem to be listening again to his rich, clear and eloquent tones.

Another vivid recollection of my childhood is Malibran, the celebrated singer. She and her father stopped for some time at our house. She was obscure then, but possessed a consuming ambition. She played and sang incessantly, and I remember that I used to grow tired of it, and would stealthily crawl under the piano and sleep on one of her dainty slippers. Then she would stop and go running about the room after me. She would catch and pretend to whip me. It was great fun for me.

"My first appearance on the stage was wholly accidental. I was throwing wood into the cellar one day, when I was about eight years old, when I heard a voice behind me.

"Ah, my pretty little one, you're just zee boy I want. Come wiz me; I'll you candey, money."

I am not sure whether I asked my father or not, but I know I went with the man, and that night I was a very proud little boy in tights and a spangled shirt as a page in the first performance of French Opera company at the Chatham Garden Theatre. After that I used to haunt the pit of the Old Bowery Theatre, and feel superior to the other boys because I had been on the stage myself.

When I was about fifteen I became an active member of the American Historic Society.

Shortly afterward we presented Sheridan Knowles' play, *The Wife*, and I was the first performer of the part of Julian St. Pierre in America. But that was only an amateur performance. It was four years afterward that I made my first professional appearance. I played Othello to the Iago of the renowned James Wallack, who was the manager of the theatre, the National, on Church street. Emma Wheatley was Desdemona and Henry Wallack Cassio. Annie Wearing, who afterward was married to James Wallack, was also in the cast. I was immediately afterward engaged by George Jones to play leading juvenile parts, and so was fairly launched upon my career as an actor.

"It has been a tempestuous career, full of moving incidents." When I was still very young I played Richmond to the Richard III. of the elder Booth supported Mary Duff, and played the king to Kean's Hamlet at the old Park Theatre. Those were the days, sir, when Shakespearean productions were supported by the public, and there has been nothing like them since, except on one or two occasions at Daly's Theatre. Why, we were so conscientious then in representing Bosworth Field, upon which, you will remember, the soldiers were supposed to be mending their armor, we used to open the doors into Theatre Alley and set men to pounding pans on the other side of it so as to get the effect of atmosphere and distance. It was about this time, too, that I played the king to the Hamlet of James E. Murdoch, and Duncan to his Macbeth when he made his first appearance. Also during the same period I was Pythias to the Damon of Edwin Forrest, Duke to his Othello, and supported him in many other plays.

"And now sir, if you should ask me who is the greatest actor America has yet seen or is likely

to see for a long time, I should say, with absolute conviction of mind, Edwin Forrest. I have seen in my time the great actors and actresses of Europe and America; I have played with many of them, but none have equalled Forrest in detail of finish, elocution, force and grandeur in the supreme moments. But let us go back a few years. I picture in my mind the old Park Theatre in the thirties, when I was a boy, and the theatres were food and drink to me. The front of the old building is lighted with dull flickering lamps. There is a great crowd of men and boys, myself among them, gathered about the pit door, whistling, singing, shouting, stamping and making a great deal of noise generally in our impatience to be admitted. At last we hear a bolt quickly drawn on the inside, and the door is flung suddenly open. There is a stampede. Everybody rushes in at the same time crowding, pushing, scrambling. A half-dozen hands are pushed through the ticket-seller's window at once, and there is a scurry and loud tramping of feet as we rush into the empty pit to get the best seats. In a little while ladies and gentlemen, people of note, Webster, Clay, Irving, Bryant, Halleck, Willis, come in and take their places in the boxes. I pick up my programme and see the words:

PARK THEATRE.
The Great Tragedian,
EDWIN FORREST
In the character of
VIRGILIUS.

Then comes the music, and then the play; it thrills us and incites us to wild enthusiasm. These are my first recollections of Edwin Forrest.

"My last are of the year 1872. It was the final night of his engagement at the Fourteenth Street Theatre, and he was playing Lear. At the end of each act the audience, men and women, rose to their feet and greeted him with thunderbolts of applause. I had seen him play the part magnificently hundreds of times, but to-night he outdid himself. At the conclusion of the performance he sent me word that he was too exhausted to see me in the green room, and would like to have me call on him the next day. His door was open when I went to his room. He was sitting in a pensive attitude, with his head resting in his hands. Neither of us spoke for a moment.

"And what?" I finally said, "in the name of God were you trying to do last night?"

"Play Lear," he answered, "and, God help me, I will never play Lear again."

"He never did. On the morning of Dec. 12, 1872, I received word that my friend Forrest was no more. That night I, with others, sat up with the body, and as I looked upon the placid and manly features my thought was: This is not Forrest; here King Lear lies dead.

"I picture in my mind another supreme artist of the past, one who comes nearest Forrest, I think, in the qualities which make dramatic genius. This artist was a woman, Mary Duff. It is a stigma upon the public of her day that she did not hold the topmost place in its estimation. She had no theatrical tricks, and that is why the blind public gave great approval to much inferior performers.

"Do I seem narrow and prejudiced in favor of the past when I say that these artists have no equal in the present day, and that the general standard of acting is lower now than ever? It is my belief, at any rate. And I think the reason is that actors with exceptions, of course, are not as conscientious now as they used to be. They rely too much on inspiration, and are too fond of staring. Why, sir, many an actor holding subordinate places in the old stock companies was superior to many of the performers who now blazon themselves forth as stars in the dramatic firmament. The actor nowadays is inclined to scorn elocution, on the ground that it makes him stiff and formal. He is greatly mistaken. Elocution gives him grace and naturalness both in speech and gesture. It is to the actor what grammar is to the writer. Johnson said, you know, that genius is an infinite capacity for taking pains. It is so in acting. There can be no greatness without correctness in the details. The trouble with the actors of to-day is that they do not take pains. They are not wholly to blame for this, however. Many of the plays which they are called upon to present are not worth pains. They are so light, so frothy, so trivial that their effect upon the players is demoralizing.

"What a world of difference there is between this sort of thing and the noble work of Shakespeare, so inspiring that a great actor was in the habit of spending hours in solitude before the performance, in order that he might become thoroughly imbued with the spirit of the character. Garrick used to go to his dressing-room about 5 o'clock in the afternoon, put on his stage costume, and deny himself to everybody. He did not read or rehearse his lines. He sat in his chair apparently buried in moody thought. At 6:30 a boy would open the door and place within a tray of toast and tea. At the proper time the boy would come again and say 'first music, Mr. Garrick.' There was no reply. Garrick was still wrapped in meditation. Only when the boy came again and announced 'second music,' which meant that the curtain was about to rise, did Garrick arouse himself from his reverie. He would stalk to the wings and stand without a word till his cue came. When at last he went upon the stage he was not Garrick, he was Lear or Othello or Hamlet, as the case might be, and he would give a performance that would stir the audience to their souls' depth. Garrick, in cold

weather, would rush into his dressing-room with his clothes wringing wet from perspiration. After playing Richelieu he would not recover for hours from the cough which he affected in portraying the character.

"To go back to our original theme, myself, I became suddenly possessed of a great desire to make money in a hurry about 1850. I thought I saw a chance as a merchant, and so left the stage and opened a store on the site of the old Niblo's Garden. I didn't make as much money as I had hoped, but to the store I owe my friendship with one of the finest men and greatest geniuses ever born in this country. I was sitting in the store about dusk one evening when a man a little below the medium height, rather poorly dressed, and with a remarkably wide forehead came in.

"I was looking at that Virginia tobacco in the window," he said.

"Yes," I answered, "it's the best that can be had. Here is some of it; try a piece."

"Well," he said, "after he had sampled a bit, 'I'm not much of a chewer, but I think I will take a little of that.'

"After a little chat he went away and I didn't see him for some weeks. He came in one morning when I was laboriously trying to write a campaign song for the White Eagle Club, of which I was president. Polk was running for the Presidency then.

"'Ah,' said my visitor, 'I see you are writing. I will call again.'

"I begged him to stay, explaining what I was doing. Just then a woman came in, and I was busy with her about ten minutes. When I went to the back part of the store I found my unknown friend busily writing on the piece of brown paper upon which I had been trying to compose verses.

"'Here,' he said in a moment, 'how will this suit you?'

"I took the paper and was filled with astonishment. There were five stanzas of verse, perfect in rhyme, fine in sentiment, and in just the right rhythm for the musical air they were to be sung to. He smiled at my surprise and declined my offer to pay him for the lines, although I did finally persuade him to take some of my fine Java coffee.

"I should like to know you, sir," I said as he was leaving; "won't you tell me your name?"

"Certainly, sir," he answered, "Thaddeus K. Perley, at your service."

"Fitz-Greene Halleck and myself were great friends in those days. He used to come to the store in the evening, and we would sit for hours and talk and drink the wine which I kept in stock. I met him on an equal footing, because I thought that if he was a fine writer of poetry I was a fine reader of it. One night another friend, then a famous character of the town, had been sitting with us, and had paraded so liberally of my vintages that we thought it advisable to help him to bed. This did not take long, as he lived next door, but when we returned we found a gentleman waiting for us. It was the small man with the wide forehead.

"'Glad to see you, Mr. Perley,' I began.

"'Why, hullo, Poe!' Halleck broke in. 'Mr. Harrison, my friend, Mr. Poe.'

"This was the beginning of my friendship with Edgar Allan Poe, a friendship that lasted as long as he lived, and the man who says he was dishonorable or was addicted to excesses of any kind falsely and maliciously maligns the memory of a dead man, who cannot defend himself.

"In the following years I again became active in the theatrical world. I was an actor again, and then became a manager. I lived then, as now, in Brooklyn, and brought several excellent dramatic and operatic companies across the river. I, in connection with several others, called the first meeting to build the Academy of Music, which was opened in 1860, and I was the first manager of the Park Theatre, which was opened in 1863 with a fine stock company. I afterward organized an American opera troupe, with Theodore Thomas as leader of the orchestra, and then became manager of the Academy of Music, where all the leading actors of the time appeared. I helped to found the Brooklyn Academy of Design and Brooklyn Faust Club, and am a life member of the Brooklyn Historical Society. In 1871 I wrote a life of John Howard Payne, and had a monument erected to his memory in Prospect Park. The actors of New York responded nobly when I asked them to aid me in this project, and we gave two performances, which netted nearly four thousand dollars. I have also written a life of Edwin Forrest, illustrated by engravings which I executed for Forrest in his leading characters."

"And your plays, Mr. Harrison?"

"Well, I commenced rather young at playwriting. When I was sixteen I wrote a drama in blank verse. It was performed by the amateurs of the old Historical Society of New York, and I played the leading part. My next dramatic effort was *A Trapper Caught*, which was performed in Brooklyn. In 1866 I wrote the tragedy of *Milan-thia* in blank verse for Matilda Heron. She was enthusiastic over it and performed it in St. Louis, but the war had just closed and the people wanted light, joyous entertainment. It was the time of the great Black Crook craze. I afterward dramatized Hawthorne's Scarlet Letter, and it ran for two weeks at the Court Street Theatre in Brooklyn. My daughter played Hester Prynne and I Roger Chillingworth. I have just finished a five-act play called *The Niece*, which has no immorality or monkey shins in it."

"Mr. Harrison caught the interviewer's eyes wandering toward the relics.

"I have some interesting things," he said. "Here, for instance, is a sword which Napoleon Bonaparte presented to Talma, the great French actor. It was bought at auction in Paris among his effects. And here is the sword that Kean always carried in playing Othello; here are the scales which all the great actors used when they played Shylock at the old Park; here is a brass heel plate off the shoe of R. C. H. the famous French actress. She tore it off her shoe in going up a stairway once when I was acting in her company. 'Keep it, Monsieur Harroson,' she said, as I was handing it to her, 'as one little relic.'

"And here is another sword which was presented to me long ago by the wife of Captain Lawrence in gratitude for interesting myself in rescuing his grave in Trinity Churchyard from oblivion, and placing a monument to the memory of the man who died with the words upon his lips. 'Don't give up the ship!'

The interviewer was now escorted into the parlor, and shown several fine oil paintings of Mr. Harrison as a young actor, and many paintings from his own brush. These together with his excellent engravings in his "Life of Forrest" and a remarkably impressive portrait in oil of Edgar Allan Poe, leave little doubt that he would have won fame as a painter if he had devoted himself exclusively to painting, as he doubtless would as an actor or a playwright if he had confined his energies to either one of these arts.

"I possess," he said with a smile, "the fatal gift of versatility. Yet I have had a rich life, and would be glad to live another eighty years, but for one thing, which is, that I would not live it with the same old friends."

In Gabriel Harrison is presented the remarkable spectacle of an aged man who has lost but little of his energy and but few of his enthusiasm, a man whose years are those of a patriarch but whose spirit is that of youth.

"I love the drama to-day," he said, "as I did fifty years ago. It combines all the arts. It speaks with a dozen tongues. It appeals to the eye, the ear, the mind, the soul. It is the great teacher. Let us make money out of it if we can, but let us remember its nobility and not drag it in the dust."

AN ACTRESS'S GLIMPSE OF THE YOSEMITE.

As the public always manifests a genuine and inexhaustible interest in any of the experiences of theatrical persons, despite the fact that closer contact with and better knowledge of them of late years has dispelled many of the illusions formerly surrounding their lives, perhaps a glimpse of a far-famed spot, as it impressed an actress, may not be inopportune.

Those who live in this life of artificiality usually appreciate and enjoy nature's beauties even more keenly than those whose existence leads them along ordinary lines. When we have read, thought, heard, and expect a great deal of any object or place, the knowledge or sight of it often brings a sense of disappointment. Such is not the case with the place I shall try to describe—Yosemite Valley. Read of it, imagine it, picture it as you will, your ideas dwindle into such insignificance when confronted with the great reality that naught but awe pervades you.

I was one of a party of five members of the profession, two of the number being well known to theatregoers, who, on a perfect May morning, started in their own conveyance to visit this famous spot. We chose the route via Mariposa and Cold Springs, it being more wild and romantic than the more popular one via Madeira. Starting about nine o'clock in the morning from the Mariposa, we travelled about thirty miles over a broken road, and at dusk at the little village, in a small hotel, we stopped over.

properly speaking, called Mariposa (Mariposa) is situated. The day had been excessively hot, but the cool breeze, which always succeeds night in California, was wafting sweet perfume from the thousands of wild flowers which grow on every side. While we had enjoyed the day intensely, being in the true spirit of it, we were now strongly reminded that the inner man required attention. We were conducted without ceremony to our sleeping apartments, mine being a large room, with bare floor, unfinished wall, the ceiling being frescoed by rough-hewn pine logs. However, soap and water were at hand and after refreshing ourselves we impatiently awaited the sounding of the dinner bell. Anon! the welcome harbinger rang its merry peal; we repaid without delay to the dining hall, and there upon the board were ham, sardines and smoked beef—imagine how tempting when one's stomach yearned for a rare beefsteak! We bore it bravely, although the repast was strongly reminiscent of some "one-night stands," and congratulated ourselves that we had but one more meal to digest there—breakfast. We retired early, but about 4 A.M. our slumber was disturbed by a fearful noise overhead. Upon investigation we found it to be the "patter of the rain upon the roof." Our hearts sank within us as the rain continued, and 9 o'clock found it raining still.

The Chochilla mountain, the summit of which is five miles of fearful climbing, stood before us and it was impossible to attempt its ascent while it stormed. We were growing disgusted and cowed, Yosemite would not reward us for the trouble of getting there. When the third morning dawned upon our disheartened gaze we were never before so grateful to "old Sol" for showing his benign countenance as on that particular morning. We lost no time in leaving Cold Springs, carrying with us anything but pleasing recollections. Our day's journey was not entertaining; suffice it to say, the mountain seemed interminable to us, and certainly to the poor animals struggling for a footing on the slippery roadway; but at last we gained the summit and traveled the rest of the day with comparative ease. Weary and with a poor supply of enthusiasm, we arrived at Big Tree Station about 5 P.M., but the inviting parlor with its huge log fire, the genial face of our host and, above all, a good supper, soon restored our good humor. After a pleasant hour or two we sought our comfortable rooms, for we knew the next day would be fatiguing, but our hearts beat with anticipation of what awaited us at the end of it. In high glee we started early the next morning upon the twenty miles that lay between us and the valley.

It was a lovely day. Nature had donned her best attire, and the scenery at many points along the road was superb. We speculated about how the valley would look at first sight, hoped we should not be disappointed, and many other equally absurd remarks were indulged in. At last we began to descend the grade, five miles in length, which

THE FOREIGN STAGE

PARISIAN DRAMATIC TOPICS.

(Special Correspondence of *The Mirror*.)

PARIS, Feb. 13.

The events of an otherwise dull period were Sarah Bernhardt's successful production of Sardou's new play, *Spiritisme*, at the Renaissance on Feb. 8, and the first performance at the Théâtre du Vaudeville last night of Maurice Ponson's new comedy, *La Douloureuse*, with Madame Réjane in the leading role. The fact that M. Donnay is the author of the clever comedy, *Amants*, led the critics and general public to expect success for his new play, but they were hardly prepared for the triumph which it achieved. The term *La Douloureuse* means that every wrong brings its punishment.

The selection of this title is an example of the great cynicism of the play, its moral being, if it has such a thing, that every wrong brings its punishment, but usually to some one other than the evil-doer.

The first act shows a dinner party at the house of a banker who has been indulging in large and dangerous speculations. Just as the guests are about to sit down to dinner, the host is called into another apartment, and is informed he is under arrest for illegal transactions. He shoots himself. The company is informed of this, and for a moment is perplexed as to what to do. It hardly seems proper to go on with the festivity, and yet there is the sumptuous repast which it would be a pity to let go to waste. "We know of nothing officially," someone says. The others agree in this, and, their perplexity gone, they sit down to dinner. This scene illustrates the tremendous cynicism of the play.

Holmes, the wife of the banker, goes to the house of her parents in the country during the early days of her widowhood, and her dear friend, Madame des Treubins, who lives close by, invites her to her house. Philippe Lassabille, a sculptor, who is Holmes' lover, in order that she and he may have opportunities to meet, Madame des Treubins herself becomes lonely in the constant absence of her husband on his bicycle and conceives a passion for Philippe. He, because of his love for Holmes, resists temptation, but only temporarily, for in the interval between the second and third acts he is reported to have succumbed. Shortly after his marriage with Holmes Madame des Treubins comes to him in the absence of his wife, and he repudiates her. Then she tells him that he is not Holmes' first lover. The latter enters at this instant. Madame des Treubins says that she dropped in for a moment from elsewhere; the woman kiss one another, and the husband and wife are left alone. He accuses her of her perfidy, saying that he learned of it from an anonymous correspondent. She confesses, but in the course of the stormy talk learns that Madame des Treubins has been his informant. Holmes's mind is quick. Why had his friend exposed her? There must be something between her and Philippe. Holmes is in an instant transformed from the mock repudiate to the woman frenzied with jealousy and scorn. She asks Philippe how he dares accuse her, with his now greater sin fresh upon him. He is cornered and humbled. This is the climax of the play, and it is developed with rare skill. It is otherwise superbly acted. Madame Réjane as Holmes has scored one of the greatest triumphs of her career.

Two act plays treating of the same theme in a different manner and intended to be acted together were presented at the Comédie-Française. The twin plays are by Edward Pailleron and illustrate two very different ways in which a young wife can keep her husband attentive to her. The time during which the plays were in preparation and the talk about them had led the audience to expect something unusually brilliant and it was a little disappointed, although on the whole the plays were a success. The President of the Republic and many other prominent persons were present at the performance.

H. A. L.

THE DRAMA IN AUSTRALIA.

(Special to *The Mirror*.)

SYDNEY, N. S. W., Jan. 18.

The new year has opened well so far as the artistic matters are concerned, and a very healthy tone of business prevails at our leading theatres.

At the Lyceum, Charles Macarthy has been playing *Lady Blarney* since Boxing Night, and this play has proved very acceptable to holiday audiences. Macarthy is quite the best woman impersonator we have had over here, and is so acknowledged by the local press. The company supporting him is a well-chosen one, including as it does, Scot Inglis, Dick Stewart, Frank Clark, Ralph Roberts, Yda Hamilton (Mrs. Scot Inglis), and Harris Ireland. On Saturday a chance of bill was made to a musical comedy—*True Irish Hearts*.

The Brough Comedy company at the Criterion, after a successful season with *Nancy* and company, are now appearing in Oscar Wilde's *A Woman of Importance*. This play is well received, and the smart epigrams with which it bubbles over are much appreciated. Edward Ferris, the new member of the company, made a rather disappointing first appearance as juvenile lead, but gives promise of better things in a more congenial role. George Titheradge was really excellent as the blaré Lord Illingworth, Mrs. Robert Brough as the wronged Mr. Arbutine acted the part with a very acceptable roundness. Florence Seymour, who made her first appearance with this company, made quite a hit as a leader of the smart London society, and her delivery of the author's smart sayings was *pure reproach*. Other parts call for no special mention, suffice it to say they were in excellent hands.

Staged the Seller, the Christmas pantomime at Her Majesty's Theatre, continues to draw as at the beginning, and promises to run many more weeks. Frank Lawton, *The Lucifer*, and Will Crackles all help toward its success. Charles Westcott is to be muchly congratulated on his first venture in the launching of a pantomime.

The Palace Theatre of Varieties is not only the most luxurious Music Hall in the antipodes, but also gives its patrons the best bill of fare. R. G. Knowles, the peculiar comedian, was an instantaneous success, and is a firm favorite here. Bellman and his wife, Little Moore, are also a very good pair. Henry Lee, the notable man impersonator, is really wonderfully clever; his most popular impersonation is that of Rudyard Kipling. At the conclusion of his engagement to the Palace management Lee intends to return to London via New York in February.

Harry Rickards' bill at the Tivoli includes Chingwin, the white-eyed Kaffir, and Charles Godfrey.

Mrs. James Brown Potter and Kyrie Bellew are apparently carrying all before them down in New Zealand, which country they are now visit-

ing for the first time. South Africa, I understand, is their next destination. Mrs. Potter, with the true instinct of a woman, has been gambling in West Australian mining specie, and with considerable success.

Scot Inglis and his wife, Yda Hamilton, will appear in Williamson and Mungrave's *Prisoner of Zenda* production.

Charles Macarthy, at the conclusion of his Sydney season, will visit the other Australian cities.

Frank Thornton's company, now playing *The Strange Adventures of Miss Brown*, in Melbourne, will follow the Brough company at the Sydney Criterion Theatre. Herbert Torry, of this company, is a son of Edward, of the same forces.

I notice by English papers that Athens Claudine, erstwhile a member of George Rignold's Dramatic company, is touring the English provinces with one of George Edwards's numerous companies playing *The Grey Patisserie*.

Harry Richards has engaged for the Melbourne Opera House Edgar Granville, recently a member of Holland's Minstrels.

Julius Knight, who visited Australia some years ago as a member of Laura Villier's Dancing Girl company, is likely to come out again as a member of Williamson and Mungrave's *Prisoner of Zenda* company.

Billy Elton writes from Ceylon, S. Africa, reporting and business. Madame Amy Sherwin, the Australian soprano, and her company follow his season there.

Alfred Damster and his company are now in Adelaide, S. Australia.

I was inadvertently omitting to mention George Rignold's present season at the Theatre Royal, which is passing out most satisfactorily. Tommy Atkins, with Rignold as the private, has proved a very strong Bill, and Clever, Sure, Clever, is in active rehearsal. Frank Hornerstone, a son of the veteran W. J. Wilson, has been doing some good work with this company, and, I understand, has some idea of visiting the United States to try his luck.

J. C. Williamson wished to secure Henry Lee for his *Prisoner of Zenda* Company, but Mr. Lee, owing to previous engagements, refused the offer.

Pammy Liddiard has returned to Australia after a long absence in the United States, where she has picked up a true American accent. She will probably join the comic opera company when it is re-formed.

Mated, the pantomime at Melbourne's Princess, will be staged in Sydney at Her Majesty's about Easter.

Henry Bracy, the silvery tenor of the now disbanded Royal Comic Opera Company, is advertising for comic opera artists. Eric Lewis, a London comic opera singer, is on his way here. Another London company is to visit us shortly under Williamson and Mungrave's management. The Geisha will be their place de resistance.

George Darrell contemplates touring New Zealand with Marie Corneil's *Sorrows of Satan* and *The Queen of Coquardia*.

There is a regular craze here at present for photographing the audiences at our theatres.

E. NEWTON DALY.

MELBOURNE, Jan. 29.

The pantomime, *Matas the Fire Queen*, was produced at the Princess Theatre in the presence of an audience which filled the large house. Florence Young, May Pollard, Juliet Wray, H. Nash, G. Lourd, and Fred Young all appear to great advantage. The scenery and mountings of the piece are magnificent.

Fun on the British is still sailing merrily at Her Majesty's. W. Coggrave is appearing as Widow O'Brien.

The play, *For England*, still attracts large audiences at the Royal. Stand Holt's clever impersonation of the Jew creates much amusement. Mauds, Baker, Coggrave, Inman, and Miss Watson and Ross all acted up to their usual standard. The whole production does credit to Stand Holt.

The Temptations of a Nurse Girl is the title of the piece being played at Her Majesty's. Marie Wilton as the heroine, Victor Neville as the hero, and W. Vincent as the villain all did their share to make the piece a success.

The Strange Adventures of Miss Brown is at the Bijou Theatre. The play is presented by Frank Thornton and his clever company. Mr. Thornton could carry the whole piece on his own shoulders, but is admirably assisted by Miss Seabrook, Mata Palham, and the gentlewoman who are associated with him.

Harry Hill, late of Brough's company, has been engaged by Frank Thornton for his new English company.

The Tivoli Minstrels continue to attract large audiences at the Opera House. Alice Leamar is still as great a favorite as ever. Alma Gray and Charles Howard received a splendid reception. John Coleman gave his famous scarecrow dance, and Edgar Granville took the house by storm in his impersonation of a quining widow.

Violet Elliot, late of the Royal Comic Opera company, has made a big hit in Calcutta with Hudson's Surprise company.

The Dancers are playing at Hobart, Tasmania, with great success.

Mrs. Potter and Mr. Bellew will return to Melbourne for a couple of weeks after their New Zealand season.

In the production of *Matas* at the Princess's Theatre, no less than three hundred people are employed.

Billy Elton and his company are doing well in South Africa.

It is said that Mr. Knowles made the biggest hit ever made in Australia.

Laura Roberts, late of the Maggie Moore company, is now playing with Gourlay's company in *Stepped by the Light of the Moon*.

Mrs. Henry Bracy is appearing with Brough's company in Sydney.

Mr. Goodman will continue to represent Williamson and Mungrave in Sydney.

Frank Thornton and his company will open in Sydney on Feb. 5.

Williamson and Mungrave are going to reorganize The Royal Comic Opera company about Easter time. Eric Lewis, one of London's best comic opera artists, has been engaged.

Charles Ryley will return to Melbourne under engagement to Williamson and Mungrave with a new English Gallop company, which will play *The Geisha and My Girl*.

JAMES M. ROBISON.

LILLIAN RUSSELL WINS HER CASE.

Judge Townsend decided last Wednesday in favor of Lillian Russell in her suit against the United States Government to recover tariff money paid under protest in 1894. Certain costumes, imported by Miss Russell, were admitted free of duty for use in a play, the customary provisions concerning exportation being extended six months. But the Board of General Appraisers obliged the actress to pay duty, and her successful suit will compel the government to refund the payment.

BREATHE THROUGH THE NOSE.

Given some knowledge of music and a fair one, the nose is enabled up in "take care of the lungs and the voice will take care of itself."

Breath has been called the motor element in voice production, and control of the breath is the foundation of all good voice production. A part of this control comes early in life to every one, except the deaf, and "learning to talk" is only another way of saying that we gradually learn how to control the breath in vocalization. Skillful control of the vocal apparatus and the nose element is capable of great improvement under proper teaching. Skill in the use of the voice is, therefore, as much admired as skill in the performance of any action.

There is a medical aspect to part of vocal training, as to how it affects the general health. Briefly, oxygen, taken into the lungs with each inhalation of air, is necessary for the purification of the blood. Oxygen is also necessary to the composition of certain changes in the fluid cells after they enter the blood or the blood glands. With too little oxygen these incompletely digested foods are in reality poisons, and are, therefore, harmful to health. So then, proper breathing of fresh air is conducive to health of body as well as to good voice.

The knowing how to breathe and the daily practice of deep, full, inhalation of pure air is the wisest preparation for making the best of the varying conditions under which the voice must be used. The difference between the air of the room in which a rehearsal gives practice of voice, and the over-heated or under-heated air of the concert room or theatre, is a factor frequently overlooked and disappointment follows:

The nose is the proper passage-way of the air to the lungs, and not the mouth. The nasal passages, and the large hollow air chambers in the cheek bones and over the eyes, which communicate with the nose, are intended to close and filter the inhaled air; as well as to warm, or to cool it; to moisten or to dry it. Air inhaled at a temperature of from 45° to 55° F. is warmed to the uniform temperature of 98° F. before it passes into the lungs. This is not the case if the air is taken by way of the mouth. Dry air is rendered moist, and moist air is dried, to a proper state of humidity before it passes into the lungs. The nasal mucous membrane covers a surface equal to about twenty-six square inches. This surface furnishes a plot of mucus daily for cleansing and for imparting moisture to the inspired air. Residence in damp localities, breathing through the mouth, and other causes, combine to lessen the diameter for this mucus, hence the prevalence of nasal, the laryngeal and the bronchial catarrhs. Any of the mucous surfaces or any of the hollow tubes in the body supplied with a mucous membrane may suffer from "catarrh." In the nose there may be an over supply of mucus or a diminished secretion of it. Either condition demands attention. The mucus, the fine hairs at the entrance of the nose, and the still finer microscopic ciliae (hair) on the surface of the mucous membranes are potent factors in filtering and in cleaning dust-laden or smoky atmosphere.

If the voice-user finds it impossible or difficult to breathe through the nose, a physician should be consulted. Preferably one that has given the nose and throat special study. If obstructions exist in the nasal passage proper treatment will greatly aid in securing free nasal respiration with increased resonance to the voice. Every one knows how a "stuffy cold" in the head "damps" an otherwise clear, full and resonant voice. Nasal respiration thus secured will cause many a trouble in the throat to also clear up.

As to breathing when actively using the voice. At such times nasal breathing is not always possible, because short half-breaths are demanded, and these are best secured by way of the mouth. But at the proper places, when time allows, fill the lungs steadily and slowly by inhaling air through the nose. Habitual mouth breathing leads to discomfort, then to disease of the mouth, throat, and lungs.

"Take care of the lungs and the voice will take care of itself," includes all of the foregoing and a great deal more. The writer desires to add his mite toward the things that make artistic success possible and lasting. This contribution is upon a subject liable to be misunderstood, if not entirely neglected, in daily life.

THOMAS M. STEWART, M. D.

CINCINNATI, O., Feb. 17.

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IN OTHER CITIES.

BROOKLYN.

Several comedy houses in evidence at all the representative houses to the criticism of the legitimate drama at the Park Theatre, where Georgia Custer is in full force, engaged during the week. For the last two nights of the week, Mary Murphy, in "W. H. Wilson," which served on the audience of Miss Custer's debut as a star last Fall, had not produced more than here. While it lacks in action and is not up to a drama, the dialogue is never coarse, and is frequently brilliant. It serves to display Miss Custer and her company resort to advantage, and bring out the best for each & everyone in the cast. The comedy scenes between Chris Johnson and May Judd were given with much a convincing naturalness to the simple Antislavery, as one also the dramatic scenes of the role of Dr. Timothy Hall, by George Loomis, Miss Custer and Frank Anthony did nothing to be desired in the finished condition of their respective characters, while both Kate Ten Eyck and Miss McCall were as clever in dramatic expression, as to win the favoritism of critics, at the Wednesday matinee, "Ghosts Castle," by Richard Elton and "The Little Individual" of Thomas Hayes again continued the programme, in the five o'clock Kate Ten Eyck again secured a positive hit on a whole indifference of high society who invariably made themselves and Miss Judd present hearers of the most vivacious of Ingoldsby, Annie Fotheringham, in the comic scenes with Miss Lillian Russell as a callous and invincible lady bent upon her own ends, and her desire to advance. In the closing comedies, Miss Custer, for a few moments, became a boy's garments with much better effect than when gone in The American Girl. George Woodward and Chris Johnson were both most diverting, and valuable entertainers who also contributed to the same play by Miss McCall and Charles Thompson. Remaining with Woodward, his right Sophie Hale was received for the remainder of the week. The attendance has been both large and spontaneous and Miss Custer has proved her wisdom in bringing out to compete for smaller favor. Adelina Patti and her late husband's company are understood here to be popular.

A performance difficult of classification is that of Lou, Bannister or Stiles, which came to the Metropole for a fortnight's visit 13. Since it was done at the Park Theatre and Bannister the new manager, at under which it is now engaged, has seen fit to review a portion of the cast on a check-up basis. But on that most interesting of occasions, Louis Harrison, is not associated with the production, and in other instances he has such clever girls Georgia, Custer and Fanny Murphy, there is yet left a sufficient amount of snap and go in it that could be more than enough to carry a less diverting play than this on the basis of popular flavor.

An early meeting of two week's duration is that of The Lady Slavey at the Colonial. London success though it was, it would nevertheless be insufficiently diverting were it not for the tact shown in the getting together of any number of bright people now enlisted in its cast, and the numerous attractions of new girls by George Barker. Marie Callan, a Brooklyn girl who appeared to such advantage at the Montana last Fall, was filling the gap left vacant by Fay Templeton's retirement from "Excelsior," is now seen in the character assumed by Marie Dressler when this production was current at the Casino a twelvemonth ago. That Williamson can invariably be prolific of large audiences whenever it is offered that what it desires, is again made evident by the very large attendance that has been present at each performance of The Goldilocks at the Aspinwall. The same organization, recently at the Colonial, has here caused the S. S. U. sign to be displayed slightly long before the rising of the curtain. The same beautiful stage pictures, of effective costuming and grouping have as before served to stave off the lack of really excellent music and dialogue that possessed a title of wit, neither forced nor forced. In Gay New York is the next billing announced.

In Old Kentucky, though done at the Grand Opera House repeatedly during the last few years, has evidently not exhausted its drawing powers in this locality, if its current books so be taken as a criterion. The same features that have previously appealed to the popular taste have all been again made manifest to the delight of well-filled houses. Manager Frank Kilholtz will next offer a new lot of Swedish drama in the guise of A Venetian Vendetta.

The situation comedy has been presented at the Bijou of a successful attraction, playing to the capacity of the place, and at the same time being almost wracked with internal dissension and strife. A Trip to Chinatown is the comedy trio of Edmunds, Emerson and Edmunds, and Fred Roberts with George Allen in alleged descriptive vocalisms were successively disheartening and depressing. After them the shadows were lifted by Thomas J. Ryan and Mary Richfield in their old but popular act; the Waterbury Brothers and Tennyson, in a good musical diversion, and the "real comic," Hedge and Lauchmire, in vocalisms, cake-walking, and hot stuff dancing. Kara Kendall then fired for twenty minutes a succession of bright and, in the main, brand-new whirlwinds of the best sort; Jerry and Luis Ryan with Emma Wood followed with one of the most tantalizing renditions of "My Gal is a High-born Lady" that has been yet heard here; Van Aken, McPhee and Hill gave a sentimental-bar act simply unapproachable, the junior member displaying a grace, finish and daring that around the most serious apperance of the evening, after which the Silvers did their trick of illustrated songs that as usual tore the heartstrings of their audience and made the gloom to think that it could be cut with a knife, the programme being closed with the Photo-Flame Trouper. Another house selection for next week is headed with Lew Dockstader and George W. Moore.

Townsend Walsh, one time a contributor to Towne Minnie's column, but who recently took his desk for the footlight's glare, has had a prosperous week at the American, with "The Boys of Kilkenny," a five-act Irish drama from his pen, in which he plays the leading part. Mr. Walsh has evolved an interesting story which is pleasantly told and captivally acted by an acceptable cast, prominent in which for good work has been noticeable Charles Sullivan and Chancery Murphy. The Chain of Destiny is to follow.

The Criterion is still on deck in opposition to the other vaudeville establishments, and has presented an old act by Mildred Morton and Mary Norman in Fast Friends; Adeline Mardon, vocalist; Her, Burns and Balmer, acrobats; Frankie McReyn and Marie Elman, character changes; Henry Frey and Nettie Fields in The Tramps' Reception; Patterson Brothers on horseriding horse; Ray L. Rose, monologue; Duke and Wade, sketch artist; Mile, Ocean, equilibrist; and Dolly Throakid, baby sou'wester.

Zero, a spectacular production, as seen at the Star, is of a much higher order of merit than is generally offered for the delectation of the patrons of that place. The well known Harry Le Clair in his specialties, Louis the West Symonds, known as the Irish Countess, Florence Edwards in transformation dances, Monroe Sisters in songs, and Annaelle Moore have all joined in making an entertaining exhibit. The Night Owl's Fred Kyder are the next booking.

Sam Devore and his Silly Dinner Extravaganzas has been given to an entirely sold out house at each performance of the week over at the Empire, where Ryders' Moulin Rouge Burlesques are due on Feb. 23.

Northern Lights, first seen locally at the Montana and afterward at the G. and, has finally reached the Eastern district where, at the Gayety, it has been witnessed by large and well pleased houses. The Girl I Left Behind Me is Manager Bennett Wilson's Washington's Birthday drawing card.

Louis Frey's stock organization at the Lyceum, will appear to advantage in The Ranch King, and will next attempt Lost in London. The Unique has had all it could stand to with the Renta-za-tley troupe, and will next exploit the Paris Gauchy Girls.

At a short sale on Wednesday, Feb. 17, the old Lee Avenue Academy of Music was bought in by the Wilkes-Barre Savings Bank for \$12,000. This property originally cost Berger and Price in 1882, about \$20,000, to which amount they afterward added considerably,

in cuttings upon the original church edifice. The present building is without value, only the site representing any consideration. As an amusement property the whole affair is unquestionably much more dead than the proverbial door-sill.

SCHENCK COOPER.

JERSEY CITY.

William Barry and co. in the Rising Generation was the attraction at the Academy of Music 15-20 to excellent patronage, although the same play has been seen here two or three times before, the present production was good and gave the best of satisfaction. Barry is a favorite here, but aside from that he is one of the best stage Irishmen before the public. His walk, gestures, tongue—all are fine, and his work is clear and legitimate of work. The patter game is well done, and is a very funny bit. The supporting co. is an all-one. Lydia Barry is a capable actress. Her singing of popular songs is a bright feature—not so much the voice as the style. James H. Manning as the Professor, and Lizzie Clarence as Johnson are competent and valuable persons. The men and women contingent, Charles Barry, Charles McPadua, Maggie King, and Annie Driver, were marked apertures; vocal songs were well rendered by James Corcoran and William Weston. Robert Morrison in repertoire 22-27; Saved from the Sea March 14.

Things are getting in shape at Salter's Willow Haven Casino, a summer resort here, located on the banks of the Hackensack River. The Pickaninnies Band now with Dow in Diane co has signed a contract to give two concerts at the Casino daily. George A. Clarke, advertising agent of the Grand Opera House, New York, has signed to manage the enterprise.

Edward Mass, of this city, has joined the War of Wealth co. A clipping from the Cincinnati Times of Feb. 8 says: "The Castles of Edward Mass was the best character creation of the co."

Robert Mantell will appear in "The Corsican Brothers, The Face in the Moonlight and Moths" during his engagement at the Academy of Music 22-27.

William Harry and co. are rehearsing the new play, John Bradley's Money, daily at the Herald Square Theatre, New York, and it will be produced at New London, Conn., March 1. Eleanor Carey is the leading woman.

Manager Frank E. Henderson, of the Academy of Music, went to Washington 13 and returned 15, having been the guest of General J. W. Altonagh.

William H. Sherwood, who has been doing the advance work for John Isham's Octroons, will sever his connection with that co. 27 to do the same work for John J. Sullivan's Minstrel co.

Wednesday bargain matinees were inaugurated at the Academy of Music 17 with success.

Mr. Barry will play the part of an Irish jester in his new play, which hinges upon the purchase of a second-hand stove containing the wealth of the late John Bradley.

PROVIDENCE.

Professor Kellar played his annual engagement at the Providence Opera House 15-20, and entertained great audiences with his feats of magic and startling illusions. Th-coupled 22-27.

Charles E. Si-ney's new comedy-drama, The Electrician, was produced at Keith's Opera House 15-20, and favorably received by large audience. William Morris, Arthur Sprague, P. Aug. Anderson, Jean Williams, Austin Ward T. F. ey, and Rita Hawkins are prominent members of a very strong co. It is a realistic play, and was admirably stag'd with effective scenery and ingenious mechanical and electrical contrivances. Digby Bell and Laura Joyce-Bell in A Midnigh Bell 22-27.

New York Day by Day proved to be a good drawing card at Lothrop's Opera House 15-20, and business increased at every performance. It was presented by Walter Walker, Thomas McCabe, Frank Ambrose, Florence Mack, Kate Weston, and other members of the stock co. The Black Detect 22-27.

Somers' Monkey Theatre is open at Music Hall and doing fairly well.

Leland T. Powers appeared as Lord Chumley at Institute Hall 18. He impersonated all the characters in the play.

A D Cannon, with Daniel A. Kelly co., was in town 15 and Manager Abbott, of the Front Street Theatre, Worcester, vised out city 17.

Missengers Thomas and Watson were in New York on business a portion of the week 15-20.

John R. Case, an old-time minstrel, danced at a minstrel show given by the Narragansett G. g. Co. at Erie 17. Frank Hammond, another old-timer, played home.

J. W. H. Reenie and Florence Corbin have organized a co. to play the small towns in New England in repertoire. Among the players are Florence Corbin, John Fleming, Charles A. Griffis, James Byrne, C. Cushman Lorham, W. L. Gallagher, George Trans, Clara Lane, Annie Collings and Maybellle Blodet.

Among March attractions at the Providence are Jack and the Beanstalk, E. H. Sothern in An Enemy to the King, Julia Marlowe and Robert Tabor, S. J. Smith Ru-see, I. Gay New York, and A Milk White Flag.

Charles E. Bianey, the well known author, was in the city 15-20 superintending the production of The Electrician at Keith's Opera House. HOWARD C. RIPLEY.

NEW ORLEANS.

At the Grand Opera House Russ Whyley's Fair for Virginia, with the as of the play and Mrs. Whyley in the principal parts, was presented 14-21 under the management of Julian Marcus. The play did not appear to please a d ordinary business marked the engagement. Otto Skinner, in repertoire, 21; Nat C. Evans 22; Primrose and West March 7.

The Princess of Zenda was produced here by Daniel Frohman's competent co. 14-21. Good business was the order of the week. Nellie McHenry 21; The Gay Parisian 22.

Howell's Texas Star presented by a good co. was seen here 14-21 and played at popular prices. The play has lost none of its fun-producing qualities and did the largest business of the week. Town Topics 21.

At the French Opera House Beauvois was sung 15-16. La Navarraise and the last acts of Faust were produced 17 for the benefit of Madame Foord, the facon, who has contributed so much towards the success of the season. A large audience greeted this popular artist. The season of forty subscription nights has been completed, but the co. will remain for the Carnival festivities and give several extra performances.

J. J. Gottlob, manager of the Columbia Theatre, San Francisco was in the city 15, his mission being to negotiate with the management of the French Opera co. for a season of opera in that city. He was successful and the co. leaves March 6 for San Francisco.

J. B. Decher, business manager of Nellie McHenry and P. J. Kennedy, representing Town Topics, are in the city.

Manager Greenwall, of the Grand Opera House, promises our public a season of Summer opera, beginning some time in April. The contract is with Gau's Light Opera co., and calls for six weeks engagement.

J. MARSHALL QUINTERO.

LOUISVILLE.

Otis Skinner paid his annual visit 15-17, appearing at Macaulay's in A Soldier of Fortune, Romeo and Juliet, Lady of Lyons and Hamlet.

Alfred Farland, the banjoist, will give a concert at the Auditorium 20 and the Lilliputians come 22-24.

Richards and Pringle's Minstrels drew large business at the Grand Opera House week of 15.

At the Avenue Steve Brodie presented On the Bowery to good business week ending 20.

The Cummings Stock co. presented acceptably All the Comforts of Home at the Temple 15-20.

Lavier and Clematis' Mod 'n Mads Big Burlesque company drew excellent business at the New Buck week commencing 15.

The Bijou will reopen 27 with a stock co.

CHARLES D. CLARKE.

MINNEAPOLIS.

Thomas W. Keene and an excellent co. opened a week's engagement at the Metropolitan Opera House 15 in Richard III, to a large and brilliant audience. The performance left little to be desired from an artistic point of view. Mr. Keene gave a masterly rendition of the title-role, evoking enthusiastic demonstrations of approval. Charles B. Hanford made a virile Richmond and divided the honors with the star. Marie D. Nash was as effective as Lady Anne and John Milton was more than ordinarily good. A Catesby. Handsome costumes and stage settings. Roland Reed in The Wrong Mr. Wright 21-24.

At a short sale on Wednesday, Feb. 17, the old Lee Avenue Academy of Music was bought in by the Wilkes-Barre Savings Bank for \$12,000. This property originally cost Berger and Price in 1882, about \$20,000, to which amount they afterward added considerably,

in cuttings upon the original church edifice. The co. is a uniformly good one. Marion Blane and Frank Lupton, both of whom have hosts of friends here, command the leading roles with their usual success. W. H. Murphy was thoroughly at home as Alfred Moline. His comic songs were a taking feature. John Reddick was equal to anything on the Governor. W. J. Holden made an admirable Mr. Edmon, and John French did some very clever work as Teddy O'Rourke. The comic inventory was exceptionally fine. Humanity 21-27.

Charles E. Donee, in advance of Thomas W. Keene, was in the city 15 looking after the interests of his star.

Delegations of E. Co. from Louisville, Ky., and Allegheny, Pa., were here 11 arranging for quarters during the Grand Lodge meeting in Jan.

F. C. CAMPBELL.

KANSAS CITY.

Fanny Davenport appeared at the Auditorium 15-20 in what was advertised as her farewell tour in the National drama. The attendance was excellent and the audience enthusiastic. The star's acting was as impressive and impressive as ever. Mr. MacDowell seems to improve with each successive year. His work was fine in all the plays presented, which included Federal, La Tosca and Cleopatra. William B. Wood and Charles Martin were also strong members of the co. which was satisfactory throughout. Very pretty silver souvenir card trays, with an engraved picture of Fanny Davenport, were given to all ladies attending on opening night. Francis Wilson 22-24.

James O'Neill played a short engagement at the Coates Opera House 15-17 giving his usually strenuous presentation of Monte Cristo and one performance each of Virginians and The Courier of Lyons. His work in all three pieces was excellent. Handcock has relief pictures of him in the character of Virginians were given to the ladies attending on the opening night. Among the members of the co. deserving a mention are Hallie Thousand, William J. Don, and Kate Fletcher. Olga Roth—date 22-27.

John E. Hennings and May Ten Brock appeared at the Grand Opera House 15-16 in a skit called Dodge, at the French Hall. Their work, including numerous sketches, was as good as ever and the performance offered considerable amusement. Peter F. Dailey 21-22.

Short the Clusters gave one performance at the Ninth Street Opera House 16 and the engagement was terminated by manager Clark, as the performance was too poor to distract his patrons a second time. Joseph Mur 21-22.

Charles Curtry, the old minstrel who died here last week, was buried by the Actors' Fund.

Manager John F. Sloane of the Auditorium, has taken down the pictures of Ruth and Bertram which were hung in the lobby when the house was built and replaced them with two recent pictures of Crane in A Pool of Fortune. Thus does comedy drive away tragedy and endow the old with new pictures constantly.

FRANK B. WILCOX.

PITTSBURGH.

Wilton Lackaye's appearance as a star at the New Grand Opera House 15, before the grand house, was an interesting event, as he was well and favorably remembered in the role of Swengoll when seen here last season. Dr. Seigfried affords Mr. Lackaye opportunities for his varied talents, of which he avails himself fully. Mr. Condoock met with a hearty reception. Next week, The Heart of Maryland.

At the Alvin Theatre, E. H. Sothern appeared 15 in An Enemy to the King. Apart from the star, Mary Hampton as Julia scored the greatest hit in the production. The balance of the co. were only fair. Margrath Matther in Cymbeline next week.

Andrew Mack opened at the Bijou 15 to a crowded house, producing Myles Arrow. The Martinielli-Tanashoff co. follows in The Nancy Banks.

The East End Theatre was dark 15-17. Joshua Simpkins was given 18.

At Hopkins' Aquarius Theatre a first-class vaudeville bill was presented 15 to a crowded house. Manager Parker has succeeded in swelling the clientele of the house very materially since his advent here. Hen Harney and Carroll Johnson made tremendous hits in their specialties. Next week: J. K. Emmett, Jr., McCarter Sisters, Bruet and Reviere, Hadley and Hart, Banks, Winters, Eske Stars, and Mayne and Neilson.

At the Academy of Music the Boston Howard Atherton Star Specialty co. opened to large attendance 15. Next week, Woods Sisters' co.

The Planter's Wife was given by the stock co. of the Avenue Theatre 15 to a crowded house. Next week the co. will be seen in a revival of Confusion, a three-act farcical comedy by Joseph Garrick. The vaudeville bill will contain Mile, Adele Ouri, Lillian Burkhardt, Forest Flood, Rachel Walker, Roberts and Allen, the Three La Maristes, Maude Price and the Two Kicks.

The Elks' Benefit takes place 28 at the New Grand Opera House, and will be participated in by all the cos. then in the city.

EDWARD J. DONNELLY.

ATLANTA.

CORRESPONDENCE.

ALABAMA.

MOBILE.—**THEATRE** (J. Tanenbaum, manager): Camille Uno, violinist, to a large and cultured audience 11; performance excellent; general satisfaction; she was ably assisted by Minnie Methol. Prinnes Danna George H. Wesley, pianist, and Edwin Douglas, tenor. Hoyt's Texas Star 12, 13, with matines 12, to good business, and as usual created much merriment. W. C. Mandeville at Brander, and Stella Kenny as Lucy made pronounced hits; supporting co. excellent. Sol Smith Russell in A Bachelor's Romance 15 to a large and fashionable audience. Mr. Russell is seen to excellent advantage in his new play, and as David Holmes pleased immensely. He was forced before the curtain at the close of the second act and thanked the audience for their appreciation of his efforts. The supporting co. is good. James Young 17, 18; Nellie McHenry 19, 20.

BIRMINGHAM.—**GARDEN'S OPERA HOUSE** (Dr. Charles Whele, manager): Camille Uno 8 to a fair but well-pleased audience. Gilelette's Private Secretary to small house 9; performance excellent. McCabe and Young's Black Trilly co. to a large audience 10 mostly of colored people. The most ridiculous and dismaying performance of the season. Many of the audience left the theatre in disgust. Eddie Fitzgerald in The Foundling to a large audience 12. Eddie Fay in Off the Earth, matines and night, 15 to a large audience; co. and performance good. Robinson's Opera on 16; Nelly McHenry in A Night in New York 17; Sol Smith Russell in A Bachelor's Romance 18; The Gay Parisian 19.

SELMA.—**ACADEMY OF MUSIC** (B. F. Toler, manager): Eddie Fay in Off the Earth 11 to a fair and appreciative audience. Robinson's Opera co. 12, 13, with matinee matines, in Great Gatsby, Fan Dancer, and Flirtation to good business. Small Arkansas for a week's engagement beginning 15 at popular prices in The Chrysanthemum Case, Red Lyons, Foreign, Zip Van Winkle, Under Gaslight, and The French Spy.

ATLANTA.—**NOEL STRAKER THEATRE** (R. J. John, manager): McCabe and Young's Black Trilly 12 to small audience; the co., composed entirely of negroes, too very poor and failed to give satisfaction. The Robinson Opera co. presented The Maestro to a fair and very appreciative audience 13. The comedians, Tom Martin as Prince Lomax, and P. T. McCarthy as Romeo were once lost, and Charles R. Hobson as Prince, Individual Sergeant as Justice, and Freddie Roach as Flora deserve special mention. The dancing specialties of Ruth Abner were loudly applauded. Palms and Cross 12; Chicago Marine Band 13.

MEMPHIS.—**SCHOOL'S OPERA HOUSE** (John Gordon, manager): Robinson's Opera on 15-16.

MONTGOMERY.—**McDONALD'S THEATRE** (G. D. McDonald, manager): For Fair Virginia was presented to fair business 12, 13. A good audience greeted Thomas G. Schubert in The Spectator 15. Professor Long and his pupils gave a concert 16; good business. Black Trilly 16.—**MONTGOMERY THEATRE** (R. E. Fletcher, and Fletcher, manager): Sol Smith Russell in A Bachelor's Romance to R. E. G. 17. Nelly McHenry presented A Night in New York at matines and evenings to small audiences. Prince of Wales 18; Prince of Wales' Chicago Marine Band 19; Charles Winslow's Cole 21, 22, 23.

TUSCALOOSA.—**ACADEMY OF MUSIC** (Study and Miller, managers): The Woodward-Warren co. opened a return engagement 15 with The Stringfellow to the capacity of the house.

SPRINGFIELD.—**MORRIS OPERA HOUSE** (Jacob Stern, manager): James Young in Lady of Lyons 15.

ARKANSAS.

DETROIT.—**OPERA HOUSE** (J. W. Van Vliet, manager): The Pay Train 5; medium house. Clement Robinson co. in Alabama 16; good house; every one well-pleased. White Creek 11; poor house. Murray and Mack 16; Old Homestead 18; Pair of Jacks 27.—ITMS: The receipts for A Bachelor's Romance were \$100 instead of \$100 as stated.

PATTEVILLE.—**OPERA HOUSE** (J. L. Hudgings, manager): Sadie Raymond in Daisy the Missouri Girl & fair house but deserved better; performance excellent; support good.

JONESBORO.—**MALONE'S THEATRE** (W. J. Malone, manager): House dark week of 8. Town Topics 16.

PORT SMITH.—**GRAND OPERA HOUSE** (C. J. Martin, manager): Sharkey Lyccean Theatre on 8 and 9 gave excellent satisfaction to good houses. Comedies 15.

LEADVILLE.—**WHEELER OPERA HOUSE** (J. J. Ryan, manager): Joseph Murphy in Sham King 5; good house and performance. First Regiment Band Concert 15; good house. The Frawley co. in The Charity Ball 16.—**TYVILLY THEATRE** (E. C. Rice, manager): Craig and Houser in Down the Slope, Lynwood, Ambian Nights, Frost, The Night Shift, The Quickest Marriage on Record 18-19 at popular prices.

LEADVILLE.—**WHEELER OPERA HOUSE** (A. S. Weston, manager): Joseph Murphy assisted by a strong co., presented Sham King 15 to the capacity of the house. The excellent performance was highly appreciated. Frawley stock co. headed by T. Daniel Frawley, in The Charity Ball 16.

HELENA.—**GRAND OPERA HOUSE** (Newman and Emerson, managers): Many World 9; excellent performance; large and well-pleased audience; receipts, \$25. Oliver Bond Byron in Ups and Downs of Life 16; The Tide 18 to poor business; good co. The White Creek 18; Town Topics 19; Comedies 20.

LITTLE ROCK.—**CAPITAL THEATRE** (Walker and Rigsby, managers): Carrie Lamont in The Pay Train to poor business 9, and to good house 10. White Creek 11; poor business. In Missouri 12; fair business. Lilliputians 13; advance prices to S. R. O. Town Topics 17; Comedies in Hendrik Hudson, Jr., 18; Damon Thompson's Old Homestead 20.

CALIFORNIA.

SAN DIEGO.—**FISHER'S OPERA HOUSE** (John C. Fisher, manager): Modjeska supported by a good co., presented Modjeska and Mary Stuart to S. R. O. 8; performance excellent.—**SAN DIEGO THEATRE** (Dodge and Taylor, managers): Nick of the Woods to fair business 8-18.

FRESNO.—**BARTON OPERA HOUSE** (Robert G. Barton, manager): Modjeska in Magda 15; Chimie Paddington 16; Louis James 17.

WOODLAND.—**OPERA HOUSE** (A. M. Elston, manager): Dan Fuller co. to full house 6. Miss Fuller's performance was clear and clever, and drew from the audience round after round of applause. Ellsworth's Merry Players 23 and week. The Little Cinderella in Cinderella March 23; The Fanny Rice Burlesque co. in The French Fall 23.

STOCKTON.—**YOUSMITH THEATRE** (Adams and Howell, managers): The Prodigal Father 11 to top-heavy house; fair performance. Modjeska in Magda 16; Yousmith concert, fourth series, 18; V. Y. M. 1, local entertainment, 22.—**AVOS THEATRE** (George Simpson, manager): M. J. Burton in St. Perkins at popular prices to S. R. O. 8, 9; Mahara's Colored Minstrels 17, 18.

OAKLAND.—**MACHONOUGH THEATRE** (Mark Thall, manager): Prodigal Father 11 to top-heavy house; fair performance. Modjeska in Magda 16; Chimie Paddington March 1, 2.—**THE OAKLAND** (P. Stechen, manager): The Tigress by Dailey stock co. 8-14. This was the first appearance of the stock co. under the new management, and the reception they received was very gratifying to Mr. Stechen. They played to good business criticism. Performance good. The Blue and Green 15; New York Day by Day 23-24.—ITMS: Modjeska was billed to appear at the Machonough 17, but was taken ill at Los Angeles and compelled to cancel her engagement. Jessie Halestad, who retired from the management of the Oakland Theatre on the first, has been retained by the new management in the capacity of treasurer and press representative and will have charge of affairs in general.

SAN JOSE.—**HALL'S AUDITORIUM** (L. Henry, manager): The Prodigal Father 10 to a fair house. Minha's Minstrels opened for two nights 18 to a splendid audience. Co. gave one of the best popular-price performances seen here.

LOS ANGELES.—**THEATRE** (H. C. Wyatt, manager): Madame Modjeska opened 10 in Magda to a packed house and had an enthusiastic reception, but owing to a severe illness contracted by exposure was obliged to cancel the balance of her engagement, although the house was sold entire for the week. Fanny Rice's At

the French Ball 15-17; Chimie Paddington 25-27.—**SUNBANK THEATRE** (A. V. Pearson, manager): The Runaway Wife drew good houses week ending 14. A Fair Rebel 15.—ITMS: Madame Modjeska, who has been confined to her apartments by a severe attack of appendicitis, is said by her physicians to be on the road to recovery, but it is not expected that she will be able to appear again during the season.

COLORADO.

GRAND JUNCTION.—**PARK OPERA HOUSE** (Edwin A. Haskell, manager): Joe Murphy in Kerry Gow 8 failed to make his appearance on account of illness. Katie Putnam 22.

COLORADO SPRINGS.—**OPERA HOUSE** (S. N. Nye, manager): Joe Murphy in Sham King 15; large audience; every one pleased. James A. Horne in Shore Act 15; Shore's Band, matines, 15.—**COLLEGATE THEATRE**: First Regiment Band to very large audience 6.

PUEBLO.—**GRAND OPERA HOUSE** (S. N. Nye, manager): First Regiment Band of Denver 8; large audience; every one pleased. James A. Horne in Shore Act 15; Shore's Band, matines, 15.—**GEORGIA THEATRE**: First Regiment Band to very large audience 6.

ATLANTA.—**GRAND OPERA HOUSE** (S. N. Nye, manager): Eddie Fay in Shean Rhine 15; large audience; every one pleased. James A. Horne in Shore Act 15; Shore's Band, matines, 15.—**GEORGIA THEATRE**: First Regiment Band to very large audience 6.

ATLANTA.—**GRAND OPERA HOUSE** (S. N. Nye, manager): Eddie Fay in Off the Earth 8; excellent performance; well received; Sol Smith Russell in A Bachelor's Romance 15.

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CONNECTICUT.

HARTFORD.—**PARK'S THEATRE** (H. C. Parsons, manager): John Drew, supported by Maud Adams and a strong co., in the beautiful and interesting Romeo to the largest audience of the season 11. Every seat was sold a day ahead of the performance. Musidroso were turned away, not even standing room being left. Inclement weather kept many away at the opening performance of Georgia Cayey on 15, but at the matinee and evening performances following business was good. Two plays were presented, Squire Katz and Mary Pennington, Spenser. The supporting co. showed careful selection. A good-sized audience greeted Dixey 15 in The Thoroughbred. He was supported by an excellent co., who made the best of their lines. Friend from India 16; Ball Band Ticket 19, 20.

HARTFORD.—**OPERA HOUSE** (James J. Morrissey): The Land of the Living received good patronage 10-11. Frank Harrington in the leading role displayed rare dramatic talent. The Rover, Guy 12, 13 packed the galleries. On the Mississippi 15, 16 to crowded houses. Dan'l Sully 17; The New Hosts 18; Night Owl 19, 20. Hobo's Alley and Murray and Murphy divide week of 15.—ITMS: The local Elks celebrated their fortieth anniversary with appropriate ceremony 25.—While many managers in New England are deriving lack of income from house boxes, no conditions to draw successfully and no attraction of merit is given the public heart. William Potter Brown, musical director for Evans and Hoey, was presented with a handsome jewelled watch charm when the co. played at his home. New London, the past week. The separation speech was made by Anna Held, and her attempts to cope with the English language caused much merriment. —A letter from Bruce Edwards, ahead of the Winter My Friend from India co. states that while at Boston he was presented to President-elect McKinley, who, in token of his appreciation of an offer of a box to the performance, promised to appoint Mr. Edwards minister to Dahomey. A. DUMONT.

NEW HAVEN.—**HYPERION THEATRE** (G. B. Dunning, manager): John Drew 15; house packed. My Friend from India 16, 17; Georgia Cayey 22; John Hale 25.—**GRAND OPERA HOUSE** (G. B. Dunning, manager): William Opera co. week of 5 to S. R. O. each night; house turned away on Saturday matinee. Railroad Ticket 15-16; On the Mississippi 16-20; Klimbamp 22, 23; Sidewalks of New York 24, 25; Ward and Voices 26, 27.—ITMS: Bruce Edwards, ahead of My Friend from India, has been in town looking up old acquaintances. Jason Cherry, late of the William Barry co., joined the Railroad Ticket co. here 15.

NEW YORK.—**BROADWAY THEATRE** (Ira W. Jackson, manager): Northern Lights to a large audience 11. The part of John Swifland the Indian was portrayed by E. B. Tilton in a powerful manner. The remainder of the cast was excellent and the scenery picturesque. The Man in the Iron Mask drew a small house 18. Donald Robertson and Brandon Douglas in the leading roles played with care. Mark Murphy in O'Dowd's Neighbors 17; Dan'l Sully 18; Georgia Cayey in Squire Katz 25.

NEW YORK.—**GRAND OPERA HOUSE** (C. A. Fitch, manager): A Trip to the Circus 15; small business and moderately well-pleased audience. Eddie Young in Lady of Lyons 15 to moderately large and delighted audience.

NEW YORK.—**DAVIS OPERA HOUSE** (H. T. McIntosh, manager): Eugene Blair March 2; Remsenyi 12.

NEW YORK.—**JOHNSON OPERA HOUSE** (F. B. Trent, manager): Edward Remsenyi 11 to a \$100 house; audience pleased. House dark week of 14.

NEW YORK.—**GRAND OPERA HOUSE** (James E. Walsh, manager): Lillian Kennedy presented The Dance's Daughter 15, 16; very good audience. Cotton King 15, 20; Sherry's Stock co. 20-21; Georgia Cayey March 2.—**BIG TOP THEATRE** (D. J. Macbeth, manager): Orange Minstrels 15-17; good business. Fred Riders Minstrel Range co. 18-19; The Ladies' Club 20-21; Big Georgia Minstrels 22-23.

DELAWARE.

WILMINGTON.—**GRAND OPERA HOUSE** (James E. Walsh, manager): Eddie Fay in Shean Rhine 15; large audience; every one pleased. James A. Horne in Shore Act 15; Shore's Band, matines, 15.—**GEORGE W. MAGIE, Manager.**

Address Hotel Chittenden, Columbus, O., to Feb. 24.

RHÉA

Supported by a new company next season in a comic production of

The LADY of the VIOLETS

and a new romantic comedy.

Time rapidly filling.

GEORGE W. MAGIE, Manager.

Address Hotel Chittenden, Columbus, O., to Feb. 24.

QUINCY.—**EMPIRE THEATRE** (Chamberlin, Barthold Co., managers): Lewis Morrison's Faust 11 pleased a fair audience. The Lisztoman String Quartette 15 drew a very large and pleased house. Newell Brothers 18; Shore Acres 22.

CLINTON.—**NOW OPERA HOUSE** (John B. Arthur, manager): Gilbert Opera co. under the management of Burk Brothers in Mascot Up to Date 18; good business; co. fair.—**SHANNON OPERA HOUSE** (B. G. Henlon, manager): House dark 8-12.

PENNSACOLA.—**OPERA HOUSE** (J. M. Cox, manager): Eddie Fay in Off the Earth 8; excellent performance to fair business; Hoyt's A Tangled Skein 11; moderate house; performance well received; Sol Smith Russell in A Bachelor's Romance 15.

JACKSONVILLE.—**PARK OPERA HOUSE** (J. D. Burbridge, manager): James Young with a good support; Eddie Fay in Off the Earth 8; excellent performance to fair business; return engagement 11 to poor business; Eddie Young 12; Eddie Fay in Off the Earth 13; Remsenyi and West 14.

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JACKSONVILLE.—

is the finest ever seen here; A Baggage Check to good business 10; very good performance.

VINCENTINE.—McJINNAN'S THEATRE (Guy McJinney, manager): Shore Acres, under the direction of Harry C. Miller, was presented to big business 10; excellent; co. well received; Carmen, with Ezeabell Morrison in the title role, was presented to a large and greatly pleased house 12; Jessie Mae Hall co. in repertory opened 22 for week.

PORT WATERS.—MASONIC TEMPLE (Stender and Smith, managers): Hamilton's co. in Missouri to fair business 8; Clay Clement in The New Dominie to good business 10 and very well pleased audience; Tim Murphy in Old Innocence and Sir Henry Hypnotized to good business 12.

WASHINGTON.—OPERA HOUSE (F. X. Johnson, manager): House dark week 9-10; The Lamure Cinematograph commenced a four-nights' engagement 10 to a packed house; Lincoln J. Carter's Heart of Chicago 10 to a packed house; Lincoln J. Carter's Heart of Chicago 11, 12; Manderson Comedy co. March 1-6; Wang 9.

PHILLY.—EMERICK'S OPERA HOUSE (Frank Emerick, manager): L. Carter's Fast Mail 10 to good business; Baggage Check 22; Dudes of Blackville March 1, 2 by house talent.—PAVILION (F. X. Kratz, manager): House dark.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Zora, Magician, gave two very interesting performances 10, 14.—ITEM: Kokomo Lodge of Elks No. 100 repeat their Minstrel performance 20 for the benefit of the Elwood Lodge now organizing.

MARION.—THE WHITE THEATRE (E. L. Kinsman, manager): In Missouri 11, 12 drew good houses and gave general satisfaction; Bancroft, Magician, 12 before a large and well-pleased audience. A minstrel performance was given by the local Lodge of Elks 15 to a packed house; excellent programme.—ALTER THEATRE (S. L. Rardin, manager): Rose Lydells London Rules 15 to a crowded house; performance much above the average burlesque co.

WAKASHI.—HARTER'S OPERA HOUSE (Alf Harter, treasurer): In Missouri 10, 11, 12; Grimes' Cellar Door co. 22.

LAPORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Tennessee Pardner pleased a splendid audience 10; Frederick Ward 20.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Philion and Rapp's Magnitope and Photograph 8-10 to fair business; general satisfaction; Hamilton's co. of Players in In Missouri 17 to small house; well balanced co. and good performance; Electric Concert on 16-22.

BRAZIL.—McGREGOR OPERA HOUSE (C. O. Shultz, manager): Shore Acres gave excellent satisfaction to S. R. O. houses 10; Shultz Comedy co. week of 18; Louis Morrison's PROUD 22.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Walker Whiteside in Othello 20; Peck's Bad Boy 22.

EIKENHART.—BUCKLEB OPERA HOUSE (David Carpenter, manager): Arthur C. Wilson's Tennessee's Pardner 15; excellent performance to a fair house.

CRAWFORDVILLE.—MUSIC HALL (Towesday and Thomas, managers): John T. Wilkes' stock co. 13-15 to fair business; good co.; Byrne Brothers in 8 Bells 27.

KOKOMO.—OPERA HOUSE (M. E. Henderson, manager): Elk's Minstrels 12 pleased the largest and most fashionable audience of the season; Walker Whiteside in Richellen pleased a large audience 13.

FRANKPORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Printers' Minstrels (local) 11; crowded house; Baggage Check 22; 8 Bells March 2; Lee's Hypnotists 2-15.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Walker Whiteside's annual visit to his native city 10 to good business; his performance of Richellen was excellent; co. good and performance throughout an artistic success; A Baggage Check 22; Hanlon's Superba 25, 26; 8 Bells March 6; Wang Opera co. 12.

FRANKLIN.—NEW OPERA HOUSE (H. H. Woodsmall, manager): House dark 8-10; Gardner, Hypnotist, 15-20; Walker Whiteside March 2.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (J. R. Mason, manager): Kempton Comedy Co. 8-10 to crowded houses; good co.

IOWA.

SIOUX CITY.—POTTER'S OPERA HOUSE (William Foster, manager): Wang to good business 10, two performances, with Albert Hart in Wang and Norton Kopp as Mayatas. Good satisfaction. Frank Daniels in The Wizard of the Nile 19.—GRAND OPERA HOUSE (William Foster, manager): James B. Mackie and a good co. in Grimes' Cellar Door did good business 8-10. Beach and Bowers' Minstrels to large business 11-12. The Van Dyke-Eaton co. opened a two-weeks' engagement 15 to S. R. O., and many were unable to gain entrance. Performance pleasing.—ITEM: Clarence Cresswell, who joined Beach and Bowers' 8, closed with them 18 and joined the Wang Opera co.

DUBUQUE.—GRAND OPERA HOUSE (William T. Koch, manager): D. W. Trues and Co.'s gorgeous spectacular production, Wang, 9 to good business and good satisfaction. Roland Reed and an excellent co. presented The Wrong Mr. Wright 15 to a large and delighted audience. Indore Rush as Henrietta Oliver shares the honors with Mr. Reed. The entire co. was called before the curtain after the second act. Brooke's Chicago Marine Band 16 to a large audience and general satisfaction. Boot Club Minstrels (home talent) 20, 21.—ITEM: Manager Koch left for Houston, Tex., 15 on a pleasure trip.—Tom P. Cooke, conductor of the Chicago Marine Band, is an old Dubuque boy. Before the concert the Dubuque Cornet Band escorted Mr. Cooke and his co. from the Hotel Jesuit to the Grand Opera House.

DAVENPORT.—BURTH OPERA HOUSE (Chamberlain, Kindt and Co., managers): Newell's Columbia Comedy Co. in repertoire closed a week's engagement 14. The audience was somewhat disappointed on the evening of the last performance at the non-appearance of Connell and O'Day, who were billed to appear with this co. before having for the first time the afternoon concert given by Otto's Orchestra 14 met with general favor and drew a good attendance. Emily Baucher in A Divorce Cure 16 well-pleased a good audience. The performance was preceded by a one-act drama entitled Comedy and Tragedy, in which Miss Baucher displayed unusual skill and was loudly applauded. Cooke's Chicago Marine Band 18; Holden Comedy co. 18-21; Wang 22; Gilbert Comic Opera co. 22; Shore Acres March 1; Fatal Card 4; Pete Dailey 6; F. L. Hunt Comedy co. 8-10; Lewis Morrison 14.—GRAND OPERA HOUSE (Otto H. Lehmann, manager): The Schubert Glee Club 18 (local), assisted by Stover's Orchestra, gave a most delightful entertainment to a large audience.—ITEM: Bob Connell and John O'Day, two Davenport boys, who have achieved some reputation for their buck and wing dances, leave this week for Louisville, Ky., where they have signed for an engagement.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Bartholomew and Co., managers): Wang 17 to large business. Albert Hart as the Regent kept the big audience in convulsions. His support was good, and the whole performance satisfactory. Shore Acres 24. ITEM: Manager Chamberlain has gone to Memphis on one of his periodical pleasure trips. It is rumored that he has his eye on a Chicago playhouse, which he aspires to manage.

CEDAR RAPIDS.—CRAVEN'S OPERA HOUSE (John B. Henderson, manager): Emily Baucher and co. presented a new comedy by Arthur James Taylor, entitled Thirty Minutes of Matrimony, and a Divorce Cure 16. Both were enthusiastically received, and Miss Baucher received several curtain calls. Cooke's Chicago Marine Band 17; business excellent. Silvy Sanderson, the soprano of this organization, gives promise of a great future. Frank Daniels in The Wizard of the Nile tested the capacity of the house 20. Shore Acres March 4.—ITEM: The Emily Baucher co. did not arrive in town until 6:30 evening of 18, but the curtain went up at 8 o'clock.

OSKALOOSA.—MASONIC OPERA HOUSE (M. L. Brings, manager): J. S. Mackie in Grimes' Cellar Door 11; poor business and only fair performance. Wang 15 to S. R. O. Splendid performance. Beach and Bowers' Minstrels 18 to a packed house and several hundred turned away; good co. Hunt's Play is week of 27; Gilbert Opera co. March 2; Shore Acres 4; Louis Morrison in Faust 11.

PATERSON.—GRAND OPERA HOUSE (M. F. Black, manager): Jessie Dailey, with her co., appeared 15, 16, to a fair house opening night. House dark 15-20.

CHICAGO.—BLUFFS.—DONANY THEATRE (George N. Bowes, manager): Moses and Livingston, producing The Last Paradise, A Brother's Crime, A Southern

Rose, The Maid of Arran, and Struck Gas 8-13; good business; satisfactory performance.

MARSHALLTOWN.—ODISON OPERA HOUSE (Ice C. Speers, manager): Wang was received by a crowded house 12. Receipts, \$25. Beach and Bowers' Minstrels 15 to good business and gave general satisfaction. Fairies' Carnival (home talent) 19, 20.—ITEM: THEATRE (W. H. Evans, manager): Hunt Comedy co. in repertoire opened to S. R. O. for two weeks 15 in Fanion, the Cricket.

ELSDORF.—WISNER OPERA HOUSE (G. E. Gilman, manager): House dark 8-13. Alexander Bell Concert co. 20.

RED OAK.—RYNEARSON'S OPERA HOUSE (Priessman and Clark, managers): House dark week 7-13. Graham-Earl co. 28 March 6.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Sanford Dodge in Damon and Pythias and Richard III, to poor houses 9, 10; attraction fair. House dark 10-20.

KOKOKU.—OPERA HOUSE (D. L. Hughes, manager): Morrison's Faust 12, with Errol Dunbar as Mephistopheles. This was the fifth performance of the play here by a Morrison co., yet the business was fully as good as when the attraction was new. Co. fully up to standard, and the scenery and effects excellent and admirably managed. George R. Wedgwood 15 lecture, to a very large audience. Beach and Bowers' Minstrels 19, 20 and matinee at 10-20-30 cents. Shore Acres 25.—ITEM: Kokok people are greatly disappointed that Arthur Clark has given his home town the go-by with his Wizard of the Nile, which is to play several Iowa cities this week.

ALGONA.—CALC OPERA HOUSE (C. H. Blossom, manager): House dark week ending 21. James McElroy March 10; Shore Acres 23.

DECORAH.—GRAND OPERA HOUSE (B. B. Morris, manager): House dark 8-20.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Local dramatic club presented Ticket-of-Leave Man to a fair house 12. Henshaw and Ten Broek 24.

BOONE.—PIPP'S OPERA HOUSE (Ben R. Wiley, manager): House dark.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): Albert Hart in Wang to S. R. O. 16.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Frank Daniels' Comic Opera co. in Wizard of the Nile drew a magnificent audience 8, and none went away disappointed. The scenery, costumes, electrical effects, and general accessories were unusually fine and satisfactory. The co. is a very large and well trained one, and the smoothness and harmony of the entire production evoked much favorable comment. Souza's Band stopped over for a matinee 10 drawing an unexpectedly good house. The concert was the finest of the kind ever seen here. The occasion was made noteworthy by the public dedication of a new march composed by John Marshall, the leader of Topeka's Marshall's Military Band. Cook Sisters' U. S. 25.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Marie Walleney's Players 8-13 at low prices in Streets of New York, Factory Girl; or, All That Glitters is Not Gold, Danites, The Poodle and the Baby, Lady Audley's Secret, East Lynne, Triss; or, Beyond the Rockies, and U. T. C.; patronage fairly good. The Flints, hypnotists, 15-20. T. R. HAYTT.

WINFIELD.—GRAND OPERA HOUSE (F. R. Myers, manager): Aiden Benedict's Fabio Romani pleased a good house 12. House dark 15-21.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martin, manager): Aiden Benedict in Fabio Romani 12; good performance; good business.—AUDITORIUM (C. W. Bitting, manager): Souza's Band 11 gave an excellent concert to good business. The Andrew Opera co. 18-21.

M'PHERSON.—NEW OPERA HOUSE (C. H. Hubbard, manager): Aiden Benedict in Fabio Romani 1; fair house; co. good. Fisk Jubilee Singers 21; Shoot the Chimes 22.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): House dark 7-12.

WILLINGTON.—WOODS OPERA HOUSE (Am. M. Black, manager): Weston's Comedians presented Our Strategists, Silver Jack, Monte Cristo, Reuben Gile, Train Wreckers, Finnigan's Alley 8-12. They opened to S. R. O.; business fair all week. W. L. Roberts' Faust co. 22.—AUDITORIUM (Charles J. Humphrey, manager): Alba Heywood co. 9 pleased a full house.

JUNCTION CITY.—OPERA HOUSE (T. W. Dom, manager): Professor L. C. Dyche's illustrated lecture on "Alaska" 12; good house. Ray Eldridge's Players 15-17; Monte Cristo 12; Professor Odell's Dog and Pony Show 22; Shooting the Chutes 24.

LAWRENCE.—BOWMAN'S OPERA HOUSE (J. D. Bowserock, manager): Frank Daniels, with a large and competent chorus, good material in leading roles, and a stage full of good and appropriate scenery, all combined to make The Wizard of the Nile a great success 9. People turned away for lack of seats; audience unusually appreciative. Fiske Jubilee Singers gave a very entertaining concert 11; fair business. Aiden Benedict's Fabio Romani 16.—UNIVERSITY HALL (P. K. Moody, manager): Swedish Male Quartette 16; full house; entertainment very interesting.

PITTSTON.—OPERA HOUSE (W. W. Bell, manager): Edison's Vitascope 8-15; good audiences. Hickman Comedy co. 18; Burton's Comedy co. 20.

PARSONS.—EDWARD'S OPERA HOUSE (John R. Monroe, manager): Andrews Opera co. 16; Copeland's Comedians 17, 18; Will Carlton 19; The White Crook March 5.

ATCHISON.—THEATRE (John Session, manager): The Henning-Ten Brock co. presented Dodge at the French Ball 10; large and enthusiastic audience. House 15-17.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Erich, manager): Newell Brothers' co. in The Silver Linings, The Corsican Brothers, and The Operator 8-10; only fair business; co. rather weak. East Lynne 20.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (William Bowman, manager): Souza's Band 9; crowded house. Morrison's Faust 17.

LYONS.—BUTLER'S OPERA HOUSE (Fred. R. Lutz, manager): Alba Heywood 19; house dark 22-27.

EMPORIA.—WHITELEY OPERA HOUSE (P. J. Miller, manager): Souza's Band 10; large audience; exceptionally fine performance; receipts, \$14. Fabio Romani 11; large audience; very satisfactory performance. Lady Minstrels (local talent), under management of W. L. Haskell, 12, 13; S. R. O. both evenings. U. T. C., by Cooke Twin Sisters' co., drew very large audience 15; universal satisfaction. Alba Heywood 20; Andrews Opera co. 22; Fisk's Jubilee Singers 25; Shoot the Chutes March 1; Camilla Urs 9.

KENTUCKY.

MT. STERLING.—GRAND OPERA HOUSE (W. R. O'Connell and Co., managers): South Before the War 11 to medium house. Performance vulgar and disappointing. The Past Mist 20; Restraint's Pathfinders 21.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): A Baggage Check 8; fair performance good; receipts, \$186. Merry World 19; South Before the War March 1.

FRANKPORT.—CAPITAL OPERA HOUSE (John W. Milburn, manager): The New York Male Quartette 9 to a large audience, giving general satisfaction. Julia Stuart co. in Shadows of a Great City 11 to a fair audience; good or; splendid performance. Richards and Prince's Famous Georgia Minstrels, under the direction of W. A. Rusco, 13 gave a good performance to a small audience. Whalen and Martell's co. in South Before the War 19. White Crook co. 25.—ITEM: The Julia Stuart co., desiring to change their route from this point, canceled dates ahead and spent three days here, to give their advance man a start on new dates.

FULTON.—VENDOME OPERA HOUSE (R. Paschal, manager): Dr. Bill 11 to fair and well-pleased audience. Carlton and Masford Novelty co. 26, 27. Daisy, the Missouri Girl, 28.

WINCHESTER.—OPERA HOUSE (William Miller, manager): Shadows of a Great City 16; small house; good performance; Al G. Field's Minstrels March 22.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): The Merry Wold 18; full house advanced price; best performance in years.

ASHLAND.—OPERA HOUSE (Prohans and Vetch, managers): Whalen's South Before the War 18 to good business. Uncle Tom Sprague 20.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Shadows of a Great City 18; light business; poor

performance. Georgia Minstrels 13 to good business; performance good. Nordica 13 to S. R. O.; concert excellent. Foundling and Clancy Fitzgerald 15 to large house; performance good.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Blaney's A Baggage Check to full house 11. Dr. Bill 13 to good business. The Pay Train 17; Oliver and Kate Byron 19.—ITEM: Joseph L. Friedman, a large stockholder in the People's Railway, has contracted for the building of a fine Summer theatre in Paducah Park.

COVINGTON.—ODD FELLOWS' HALL (C. E. Acra, manager): Orpheus Glee Club 6 to fair house. Murdoch Comedy co. presented Hobbies 16 to good house; performance fair.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager); Charles Gardner in Karl the Peddler 10 to fair house; star good; support only fair. Shadows of a Great City 15 to large business; co. first-class.—ITEM: James R. McCann, leading man of Shadows of a Great City co., is a native of this city, and received quite an ovation upon his appearance, after an absence of twenty-one years.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Punch Robinson in repertoire 8-12; full houses. Calliope Urs Concert co. 22; Blind Boone co. 24; Side Tracked 25.—ITEM: Manager Carter gave the Opera House 11 for a performance for the benefit

manager: Black Patti's Troubadours 15 in a highly meritorious co., and gave a pleasing entertainment to a fair audience. Tennessee's Partner 17; excellent performances; light house; audience well pleased and very enthusiastic. *Festivals & War!* 24 in King Lear — **GRAND OPERA HOUSE** (W. U. Powellson, manager): House dark.

YPSILANTI—**OPERA HOUSE** (A. G. Evers, manager): Samson's Extravaganzas co. 18; poor house; poor performance. *The Defiant* 23; Olivette, local, 25, 26.

MINNESOTA.

WINONA—**OPERA HOUSE** (J. Stralipka, manager): The *real Card* was presented by a strong co. to a good house 8, giving the best of satisfaction. Charles Soden at George Forster, and Frederick Julian at Jim Dixon deserve mention. Sutherland on week of 18; Thomas Keene 25.

ST. PETER—**NEW GRAND OPERA HOUSE** (Satory and Hale, managers): House dark 8 15.

CROOKSTON—**GRAND OPERA HOUSE** (T. H. Bjorn, manager): U. C. C. Minstrels 10 to S. R. O. Best amateur entertainment ever given here.

STILLWATER—**GRAND OPERA HOUSE** (E. W. Durant, manager): *The Spy of Atlanta* 12 by the Stillwater Dramatic Club, packed the house from pit to dome. It was a very meritorious production. H. E. Reed in the title role, Lillian McDermott as Maid Dalton, and H. Eggerly and Dahquist in specialty work deserve special mention. Warner Comedy co. in repertoire 22-27.

BULLITT—**THE LYCUM** (L. N. Scott, manager): Frederick W. Riddle in King Lear and Merchant of Venice 1, 2 to good business and general satisfaction. Danz's Orchestra 6; fair business; good performance. Thomas Keene 23.

MANKATO—**ITEM**: Frank Long Comedy co. has been playing here all the week, producing *The Lost Paradise*, Middleman, Black Spider, Fiddlin' Head Brown, Mr. Pillsbury of Boston, and First Families of Virginia (Down in Dixie).

ALBERT LEA—**OPERA HOUSE** (J. A. Fuller, manager): Moore and Livingstone March 14.

MISSISSIPPI.

NATCHEZ—**TEMPLE OPERA HOUSE** (Clark and G. da r, managers): Oliver Brown, supported by Kate B. in *The Turn of the Tide* 9 to good business. Lin on J. Carter's Post Mail 13 to a big house. Carter 25; Jennie Holmes March 1-6; Holmes and Welford's co. in repertoire April 1-4.

COLUMBUS—**OPERA HOUSE** (P. W. Mear, manager): Peters and Greene Comedy co. 12-17.

JACKSON—**RUBINSON'S OPERA HOUSE** (R. L. Suddes, manager): The G. H. Krause Comedy co. 8-13 to good and well pleased house.

VAZOO CITY—**OPERA HOUSE** (F. G. Schmitz, manager): Post Mail (Lincoln J. Carter's) 10 to big business; people turned away; performance good. Otto H. Krause Comedy co. in repertoire week commencing 18; Private Secretary 21.

CANTON—**OPERA HOUSE** (M. Preedy, manager): Post Mail 11 to a large and appreciative audience. Private Secretary 19; Otto Krause 22, and week.

VICKSBURG—**OPERA HOUSE** (Pham and Co., prop. 1 tota): Oliver Brown in *Tarn of the Tide* 10; large house; receipts, \$155. Charles Wyndham in *On Talked About* by C. E. Wright, of this city, to large motives and fair house at night 15 — **ITEM**: Talked About in a society drama in four acts, and was well received, though the actors were not up in their parts. The co. goes on the road, having bookings until some time in April.

GREENVILLE—**OPERA HOUSE** (H. E. March, manager): Lincoln J. Carter's Post Mail co. 8 to a good house; good satisfaction. Corinne in Hendrick Hudson 21.

MACON—**LYCUM THEATRE** (J. C. H. Jones, Jr., manager): Schubert Symphony Club 12; S. R. O.; performance excellent. Bishop Galloway lectures on Mississippi 16.

MISSOURI.

COLUMBIA—**HADES OPERA HOUSE** (B. E. Halton, manager): Katie Keanett in *Waifs of New York* 9 failed to please a good house. James O'Neill in Monte Cristo 12. House dark week of 21.

PAVETTE—**OPERA HOUSE** (Lee Holliday, manager): Andrews Opera co. 5 10 to big business; pleased audience. Nevall Brothers 17, 18.

ST. JOSEPH—**CRAWFORD THEATRE** (E. E. Brigham, manager): Sonat's incomparable band drew immense house 8. Lester Souza was in his happiest mood and responded to several encores. His leading trombone soloist, Arthur Foy, is a St. J. boy. Frank Daniel's Opera co. in *The Wizard of the Nile* 11, 12 to two large houses. **FOOTLOOSE THEATRE** (C. U. Phillips, manager): Memphis and Tex Beek in The Memphis p'essed two large houses 13. Henshaw and Ten Broek 24.

LEXINGTON—**NEW GRAND OPERA HOUSE** (E. Chan, or, man. g-1): Henshaw and Ten Broek 13 in Memphis; fair quiesce; best of satisfaction. House dark 13-22.

FULTON—**GRAND OPERA HOUSE** (T. M. Bohm, manager): No dark week of 1. Walton's Musical 16, local Swedish Quartette 19; Drew's Comedians 21; That Awful Tragedy March 2.

HANNIBAL—**PADE OPERA HOUSE** (Watson and Price, m. m. s.): Katie Ement 11 to fair house. James O'Neill canceled 17. Morrison's Faust 22.

MEXICO—**PERRIN'S GRAND OPERA HOUSE** (Gentry and W. C. W., managers): Las Vegas Hall, b. Held and Russell 10; performance very poor; small house. The Crow Singers in *Minstrels* 15; good house; and performance; audience please d. Dr. W.'s Comedians 20; Steel and Cooper's Minstrels March 1; Salters and Martin's U. T. C. co. 9.

CARTHAGE—**GRAND OPERA HOUSE** (H. P. Hall, manager): Chase Lister co. week of 8 to crowded houses.

JOPLIN—**CLUB THEATRE** (H. H. Haven, manager): Andrews Opera co. 14 in March to a very enthusiastic audience. All the principals and chorus were frequently encored. Rose Atkins in the title role and Marie Roe as Nancy did exceedingly well. Corinne Extravaganza co. in Hendrik Hudson, Jr., 16. **HAVEN OPERA HOUSE** (H. H. Haven, manager): Chase and Lister Theatre co. in repertoire 15-22; Home Talent Minstrels 23, 24.

MARCHELINE—**GRAND OPERA HOUSE** (W. A. Cannon, manager): House dark week ending 20; Graham Earle having canceled.

MONTANA.

GREAT FALLS—**GRAND OPERA HOUSE** (G. N. Hartley, manager): Joseph Grimes and Phoebe Davis in *Hannibal* to a large house 10; performance fine. E. R. Stockwell in Mr. Potter of Texas 21.

MISSOULA—**BRUNN'S OPERA HOUSE** (G. N. Hartley, manager): L. R. Stockwell canceled engagement 13; on account of a sprained ankle. House dark 15-20; Charles Y. Vale's Devil's Auction 24; Sons' Band March 6.

BILLINGS—**OPERA HOUSE** (A. L. Babcock, manager): House dark 8-15. Mr. Potter of Texas March 2. **ITEM**: Manager Babcock is slowly recovering from a severe attack of pneumonia.

NEBRASKA.

LINCOLN—**THE LANDING** (John Dowden, Jr., manager): Frank Daniel in *The Wizard of the Nile* 13 to a crowded house, and one of the best pleased audiences of season. John Dowden and Ten Broek (return engagement) 20 — **THE FUNKE** (F. C. Z. Krueger, manager): The Moore and Livingstone co. 18-20; John Dillon in *Wanted the Earth* 21.

KEARNEY—**OPERA HOUSE** (R. L. Napper, manager): The Arion-Com-Comb to poor business 11; deserved better patronage — **ITEM**: The Midway Minstrels in the name of a new local organization that will appear in the n-w future.

NORTH PLATTE—**LLOYD'S OPERA HOUSE** (W. W. Lloyd, manager): Enrico Gondrach 9 in one act each of *E. Ida's* *Burglar* and *My Wife* to fair business. Arion Cook comp. 12 to a good house; performance fair. Smalley Concert co. March 12; Georgia Minstrels 22.

NEW HAMPSHIRE.

BERLIN—**CLLEMENT OPERA HOUSE** (F. M. Clement, manager): Frohman's *Sowing the Wind* 13 to good business; excellent satisfaction; excellent co.

EXETER—**OPERA HOUSE** (J. D. P. Wingate, manager):

Rice's Comedians continued their good business, presenting *In the Trenches* 11, *Beacon Lights* 12, *'Twixt Love and Duty*, matinee, 13, and closed their engagement in the evening with *Daniel Boone*. Performances were first-class in every respect. O'Hoolihan's Wedding, return date, 22.

MANCHESTER—**OPERA HOUSE** (E. W. Harrington, manager): Sawtelle Dramatic co. finished 8-13 to big business; house dark 14-20 — **GORMAN'S THEATRE** (Samuel J. Gorman, manager): Fred Rider's New Night Owls 15-17; large house; pleasing performance. Elite Vaudeville co. 18-20 — **ITEM**: Frank Mend was born 15 in the interest of Billy Emerson.

NASHUA—**THEATRE** (W. H. Davis, manager): Ledy Minstrels (local) gave a good amateur performance to S. R. O. 11. Jerry Grady and Frankie Carpenter opened a week's engagement to good receipts 15. *Corse Pavon* March 1; Hoyt's *A Milk White Flag* 18.

PORTSMOUTH—**MUSIC HALL** (J. O. Ayres, manager): Ward and Valke presented *A Run on the Bank* to a large and well-pleased audience 12. *Excelsior*, Jr., 20; *A Milk White Flag* March 3.

NEW JERSEY.

NEWARK—**THEATRE** (J. Ward Worrell, manager): Too Much Johnson, as presented by Charles Frohman's players, kept the house in a constant roar 15-20; very good business. *The Geisha* 22-27; *Madame Sans-Gêne* 28-29 — **H. R. JONES'S THEATRE** (M. J. Jacobs, manager): Siberia 15-20 to a large and enthusiastic audience; capable co. O. the Mississippi 22-27; Brother for Brother 1 6 — **ITEM**: Lodge 21, B. P. O. Elks, held a successful benefit at the Newark Theatre 15-16. Isham's Oriental America will give a concert at Jacobs' Theatre 28 — *The Sporting Duchess* closed a successful week 12. The theatre was packed at every performance — What promises to be a great social event will be the performance of *The Road to Ruin* to *Ruin* to well-known amateurs in Jacobs' Theatre March 1. Rehearsals are held twice a week. The seats will be sold by auction, and the proceeds given to charity.

C. Z. KRIST.

TRENTON—**TAYLOR OPERA HOUSE** (O. H. Butler, manager): The Hermans appeared 15 before a fair audience, and gave a very satisfactory performance. Hermans III, made an excellent impression, and Miss Hermans' dances were as well received. Henry Lee Royle and an excellent co. gave *Other People's Money* 16 to a small house. William A. Brady's Cotton King had only a small audience 17; performance satisfactory. Walter's Comic Opera co. 22-27; 8 Bells March 1; George Canyon 2; Robert Mantell 2; *Twelve Temptations* 6 — **ITEM**: *KNIGHT* (John T. Moore, manager): Red Crook Burlesque co. 11-12 to good business.

ELIZABETH—**LYCUM THEATRE** (A. H. Simonds, manager): The Cotton King to a fair house 15 and gave good satisfaction. The scenic effects are excellent. Henry Lee Royle and a clever co. presented *Other People's Money* to a fair house 17; performance good. *Walters* 20 — **ITEM**: *KNIGHT* (John T. Moore, manager): Red Crook Burlesque co. 11-12 to good business.

SLIPPERY—**OPERA HOUSE** (J. K. Murdoch, manager): Little Rhoades 15-20 opened to S. R. O. and good satisfaction. Their repertoire includes *The Black Flag*, *A Wife's Secret*, *A Factory Girl*, *East Lynne*, *The Old Man's Darling*, *Polly*, and *Hazel Kirke*. Nashville Students, colored jubilee singers, in action with the V. M. C. A. Lecture course, 20; *The Bowery Girl* 21; *The Canadian Jubilee Singers*, under the Auspices of the Athletic Association, 21; *My Wife's Friend* 4.

WELLSVILLE—**BALDWIN'S THEATRE** (E. A. Rathbun, manager): Lincoln J. Carter's *The Tornado* 22; *My Wife's Friend* 23.

ELKHORN—**LYCUM THEATRE** (Walter and Rita, managers): *The Two Orphans*, *The Midnight Express* and *The Detective's Oath* to good business 15-17 Harry Willard's *A Player* girl had medium attendance 18. Pudd'nhead Wilson 19; *Charley's Aunt* 20; A. O. H. Minstrels (local talent) 21; *Seizing*, pianist 22 — **PIANO THEATRE** (A. A. Penneyman, manager): Al G. Field's co. had good audiences 11-13, and gave excellent satisfaction. *The Walker Sisters* deserving special mention. Lincoln J. Carter's *The Tornado* was fairly well patronized 15-17; Fields and Hanson's *Drawing Cards* 22-24.

LITTLE FALLS—**CROMHOUT OPERA HOUSE** (Norris and Kingsbury, managers): Professor Day, hypnotist 9 14; big business and general satisfaction. Al G. Field's Minstrels 15 to S. R. O. (performance finest seen here in years).

WHITEY VAN—**SHAWARD OPERA HOUSE** (C. H. Slosson, manager): Madame and Augustin Neuville in *The Boy Tramp and Cell* 21, 11-12; fair performances; good business.

PONDA—**OPERA HOUSE** (Isaac A. Ross, Jr., manager): Maria Volks 22; Yankee Scott in *Parade March* 4.

GREENVA—**SMITH'S OPERA HOUSE** (F. K. Hardison, manager): Ben H. (local) 10-15 to light business. Whitman's *Rob Roy* Open co. 17; McKee Rankin in *True to Life* 19; Hyndman's Minstrels co. (local) 20; Stevecking, pianist, 21; Andrew Mack March 1; Cinematographic 4 6.

LYONS—**MEMORIAL HALL** (John Mills, manager): South before the War 18; pleasing performance to good business. Whitney Opera co. in Rob Roy 19; fine performances; good audience.

POND—**OPERA HOUSE** (Isaac A. Ross, Jr., manager): Madame and Augustin Neuville in *The Three Guardsmen* March 1; Paul Caron in *The Three Guardsmen* 2 — **TOWN HALL** (Leonard and Eddie, managers): Dark week of 15. *The Business Men's Carnival*, under the direction of Carrie Carlton Seely 25 26.

HUDSON—**OPERA HOUSE**: House dark 11-12; A Dress time 14.

WATERDOWN—**CTY OPERA HOUSE** (C. M. Gates, manager): William C. Andrews in *My Wife's Friend* 17; fair house; good performance; Miss Frances of Yale 24.

PINEHILL-ON-HUDSON—**ACADEMY OF MUSIC** (A. N. David, manager): Business Men's Carnival 16-17; Edward Harrigan in *Olive Lavender* 22; Northern Lights 23; Gus Williams 24 — **ITEM**: O'Flaherty's *Vacation* booked for 18 canceled.

NORWICH—**CLARK OPERA HOUSE** (L. B. Bassett, manager): Bruno and Ninias Vandevilles 12, 13 to light business, deserving better. Pleasing performance. Kennedy's *Players* 18-20; Temple Quartette 23; Charles A. Gerber 24.

ONONDIA—**METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): Bruno and Ninias Vandevilles 10, 11; good and end business fair. Henry Williams' *A Bowery Girl* 17; co. and scenery first-class; business good. Temple Quartette 22; Bruno's Band concert and Hapco Co. Minstrels 23; Madame and Augustin Neuville's March 4.

RALEIGH—**METROPOLITAN OPERA HOUSE** (G. D. Meeks, manager): Flora Staniford co. in repertoire at popular prices closed a week's engagement 13 to big business; co. good. Emma Myrtle, the comedienne, made a hit and received repeat engagements. Dr. Talboys in his lecture, "A Trip Around the World," 14 to a fair house, audience much pleased. Old Farmer Hopkins 19; Sam Jones 24; Floy Croswell co. March 1-6 — **ACADEMY OF MUSIC** (F. C. Sweet, manager): Al G. Field's Minstrels 17; good business.

PAYETTEVILLE—**OPERA HOUSE** (Will C. Dodson, manager): Concert by home talent pleased a fair audience 16. Piano recital by Linda L. Valdel, assisted by Misses Knox, Witherspoon, and the College Quartette delighted a large and fashionable audience 19.

CHARLOTTE—**OPERA HOUSE** (N. Gray, manager): The Gay Parisians 16 to S. R. O.; the first Frohman co. ever seen here; audience delighted. Thomas Q. Seabrook in *The Speculator* 17 was greeted

presented to good business 12; receipts, \$380; the entire cast is strong. R. L. Stockwell's stock co. March 8, in The Magistrate and Mr. Potter of Texas.

OHIO.

SPRINGFIELD.—**GRAND OPERA HOUSE** (E. B. Poitz, manager): Clay Clement in the New Dominion 12; splendid performance to small but well-pleased audience. Augustus Pitton's Power of the Press 17; Clay Fitzgerald in The Foundling 18; My Friend from India 22.—**BLACK'S OPERA HOUSE** (Samuel Waldman, manager): J. F. Davis in Si Plunkard 12; S. R. O. Ferri's Comedians 15; business ope a fair.—**ITEM:** Clay Clement has been confined to his bed in the Arcade Hotel with a bad attack of pneumonia since 12 Mr. Clement managed to get through the performance that night under a doctor's care and with the help of stimulants, but afterward had to be carried to his room. He was convalescing 16, but took a chill that evening and is much worse now, with the fever constantly rising. His sister, Mrs. H. N. Baker, of Chicago, Ill., is with him, and expects to remain until he is entirely recovered.

AKRON.—**ACADEMY OF MUSIC** (W. G. Robinson, manager): McNaule and Green in For Cuba 11, Thursday evenings. Shows 12 and The Great Train Robbery 13 to well-pleased audiences each evening. Co. very strong. Agnes Wallace Vista Co. in The World Against Her 15; co. below the average; audience small. The New Dominion 16; very fine co.; well-filled house. R. snow Midges 22; Margaret Fuller 25, 27; St. Plunkard March 1; Charles Gardner 22; Delta Fox 2; Darkest America 4. Prisoner of Zenda 6.—**ITEM:** Mr. Clement of the New Dominion, is very ill at Springfield. O. Jeffrey D. Williams, his understudy, took the difficult role with credit. He was forced to respond to several curtain calls.—**ITEM:** Donovan, of Akron, left here 16 to join a theatrical co. playing at Batavia, N. Y.

TOLEDO.—Delta Fox and her co. presented Pique de Lis and The Little Trooper at the Valentine 15, 16. The patronage was large and the performances were well-received. Miss Fox has lost none of her chic and charm, and invested her parts with plenty of spirit. Harry Macdonough fills the comedian's roles acceptably. My Friend from India drew crowds 17, 18. The Defaulter at the People's 11-12 drew fair audiences that did not seem altogether pleased with the performance. The Fatal Card 14-17 had fair but well-pleased audiences. The co. is excellent. The work of Charles Stedman, Walter Howe, W. H. Wheeler, Belle Gillett and Annie Vialaire is worthy of special mention. The Auditorium stock co., which opened what was supposed to be a five months season 10, closed four days later owing to lack of patronage.

DAYTON.—**GRAND OPERA HOUSE** (Harry E. Feicht, manager): Home dark.—**PARK THEATRE** (Harry E. Feicht, manager): Vanity Fair 11-12; S. R. O. The specialties were well received and on the whole were creditable. My Friend from India drew crowds 17, 18. The Defaulter at the People's 11-12 drew fair audiences that did not seem altogether pleased with the performance. The Fatal Card 14-17 had fair but well-pleased audiences. The co. is excellent. The work of Charles Stedman, Walter Howe, W. H. Wheeler, Belle Gillett and Annie Vialaire is worthy of special mention. The Auditorium stock co., which opened what was supposed to be a five months season 10, closed four days later owing to lack of patronage.

MARIETTA.—**AUDITORIUM** (M. G. Seipel, manager): Griff's Faust 22; Josie's Saloon Repertoire co. 24-25. Smith Sisters' Concert on March 5; A. G. Field's Minstrels 15.—**OPERA HOUSE** (Nye and Rife, managers): The Girl I Left Behind Me to a fair audience 17; performance good. My Friend from India 27.

PIQUA.—**OPERA HOUSE** (C. C. Sank, manager): Clay Clement, 15, finely supported, in The New Dominion 12; scene last performance to good business.

URBANA.—**MARKESS SQUARE THEATRE** (H. H. Williams, manager): Mr. and Mrs. Charles Starr in exotic mysteries opened 15 for five nights, excepting 18 to a fair house. Their work is simply wonderful and created the greatest astonishment. George Steath's Peck's Bad Boy 18.—**ITEM:** Ralph A. Ward, advance of Peck's Bad Boy on, was formerly Taz Morgan correspondent at Northampton on, Mass., and of course he has many kind words to speak of our paper.

MASILLON.—**New Annex** (G. C. Havestack, manager): George R. W. and 9 lectures to large and appreciative audience. Vance's Limited Mail 10; fair house; fair co. Yule's Twelve Temptations 12 to \$500 house, with entire satisfaction. George Francis Tracy lectured on "Cuba Libre" 17. Rosey Middle's 18; Clara Schumann's Ladies' Orchestra 22; Price or of Zenda March 5; Al G. Field's Darkest America 5; Katie Emmet in Waif of New York 22.—**ITEM:** Margaret Farmer in Princess of Bagdad March 2 canceled.

SALEM.—**GRAND OPERA HOUSE** (Elliot and Geiger, managers): Joshua Simpkins 5; fair house; satisfactory performance. Limited Mail 12; small house; good performance. John Griffith 15 in Richard III; fair business; splendid performance. Edwin De Courtney in The Pay Train, Captain's Mate and Money to Loss 22-24. Al G. Field's Darkest America March 2; Prisoner of Zenda 5.

HAMILTON.—**GLOBE OPERA HOUSE** (Connor and Smith, managers): William Calder's Saved from the Sea is a fine production and was greeted by a good and well-pleased house 4. Lincoln J. Carter's Tornado 15 to a pleased audience.

GALLIPOLIS.—**ARIEL OPERA HOUSE** (C. E. Clark, manager): Dark 9-17; Walter Lawrence in Monte Cristo failed to appear 13, and did not notify managers. Langdon's Dramatic co. 18-20 in repertoire.—**ITEM:** The 18 co. gave the reception to Charlotte Jones and Anna White, of McArthur, 9, and to Mary Hurst, of Chillicothe, 12.

XENIA.—**OPERA HOUSE** (C. L. McClellan, manager): shows Acres 2; good business; performance good. Clara Schumann's Ladies' Orchestra 12; good business; performance first-class. Bancroft, magician, 15 to good business. Clara Schumann Ladies' Orchestra March 9. House dark 15-17.

MIDDLETOWN.—**SORG OPERA HOUSE** (W. L. Decatur, secretary) Bancroft, magician, 13 to a fair audience at advanced prices.

CARROLTON.—**OPERA HOUSE** (R. R. Sterling, manager): House dark 15-20.

MANSFIELD.—**MEMORIAL OPERA HOUSE** (E. R. Eddy, manager): John Griffith and his strong co. played F. and M. 11 to a good business. Cline's Cinematograph 15-17 to well-pleased audiences. Bancroft 22; Delta Fox 22; Bowery Girl 22; Prisoner of Zenda March 2; Herrmann & Frederick Warde 6.

NEWCOMERSTOWN.—**CITY OPERA HOUSE** (J. S. Los, manager): Joshua Simpkins 9; good business. Irving French 18-20; District School (O.C.S.) 22.

FREMONT.—**OPERA HOUSE** (Benn and Hayes, managers): Rita in Neil Gwynne 15 to fair audience; best of satisfaction. Human Hearts (return date) 25.

KENTON.—**DICKSON'S GRAND OPERA HOUSE** (Henry Dickson, manager): house dark.

POMEROY.—**OPERA HOUSE** (Edw. L. Keiser, manager): Hands Across the Sea, under the management of F. M. Reeves, drew well 10, 11. Josie Mills Dramatic co. in Master and Man 15 and week.—**ITEM:** Philip Staats of Hands Across the Sea co. deserves special mention for his impromptu songs and artistic work. Mr. Staats quite captivated the house.

HILLSDALE.—**BELL'S OPERA HOUSE** (Frank Ayres, manager): White Crook, booked for 19, canceled.

LORAIN.—**WAGNER'S OPERA HOUSE** (C. M. Russell, manager): Smith and Savine had a fair house 12, 13; very well pleased. Oberlin Glee Club March 3.

CAMBODGE.—**HAMMOND OPERA HOUSE** (R. Hammond, manager): Irving French's co. commenced a three-nights' engagement 15 at low prices, presenting The Runaway Wife to fair attendance.

FINDLAY.—**MARVIN OPERA HOUSE** (W. C. Marvin, manager): Clara Schumann Orchestra 16 to light business. Rita in Neil Gwynne 16 to good business. Si Plunkard 22.

MARION.—**GRAND OPERA HOUSE** (Henry Strelitz, manager): Kline's Cinematograph 11-13 to good business. Delta Fox 24.

NEW LEXINGTON.—**SMITH'S OPERA HOUSE** (T. J. Smith, manager): House dark 8-13.

TROY.—**OPERA HOUSE** (D. L. Lee, manager): Peck's Bad Boy 15 a large audience laughing from the rise to fall of the curtain.

ELYRIA.—**OPERA HOUSE** (W. H. Park, manager): Henry Waterman delivered his lecture on Abraham Lincoln 16 to a crowded house, audience delighted. The Royal Bell Ringers and Imperial Carillonneurs 18. May Davenport Burlesque on 22.

MT. VERNON.—**WOODWARD OPERA HOUSE** (Grant and Stevens, managers): Dark week 10-17.

STOURVILLE.—**CITY OPERA HOUSE** (Charles J. Vogel, manager): Joshua Simpkins 13, matinee and evening, to good business. Bliz's Refined Novelty co. 22.

EAST LIVERPOOL.—**NEW GRAND** (James Morris, manager): Joshua Simpkins co. 12 to fair business. Thomas E. Shear's co. in The Man-o'-Warrior 16 to S. R. O. and The Slave of Sin 16 to the capacity of the house.

FOSTORIA.—**ANDES OPERA HOUSE** (Campbell and Veasey, manager): Library, home talent, in Little Midgets 12, 13; full houses and good performances. Wilson Theatre co. 15-20; Tim Murphy 22; Human Hearts 25.

GALION.—**CITY OPERA HOUSE** (S. E. Riblet, manager): O. W. W. Gies Club 17 to fair business. J. C. Lewis in Si Plunkard 18.—**ITEM:** Clara Martin McNeill, manager: Griffin's Cinematograph 18-20.

CANAL DOVER.—**BIG 4 OPERA HOUSE** (Beiter and Cox, managers): John Griffith in Richard III; Schuman Ladies' Orchestra 24; Al G. Field's Darkest America March 8.

ZANEVILLE.—**OPERA HOUSE** (R. D. Schultz, manager): The D. West America co. to good business 10. William Griff in Richard III, with excellent supporting co. and mounting, to his bus-15 Donnelly and Girard in My Friend from India to large business; elaborate performance.

YOUNGSTOWN.—**OPERA HOUSE** (Eugene Rock, manager): The D. West America co. to good business 10. William Griff in Richard III, with excellent supporting co. and mounting, to his bus-15 Donnelly and Girard in My Friend from India to large business; elaborate performance.

LANCASTER.—**CHESTNUT STREET OPERA HOUSE** (Clara Martin McNeill, manager): House dark 10-12.

ALLEGHENY.—**ELMWOOD AVENUE OPERA HOUSE** (Mishler and Myers, managers): The Sage 6-12 to big business. S. T. C. 15 to large house. Old Homestead 16 to large and well-pleased audience. Academy of Music (John D. Mishler, manager): Frank Harvey's The Land of the Living 15-16.—**ITEM:** Gilder's Auditorium (Charles Gilder, manager): Fred Rider's Moulin Rouge Extravaganza co. gave a good performance to large houses 15-17.

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WILKES-BARRE.—**GRAND OPERA HOUSE** (M. H. Burgunder, manager): Digby Bell and wife pleased a fair house with H. V. C. A. Midnight Bell 10. Wilton Lackey and co. in Dr. Belgrave delighted a crowded house 12 Bertha Galland 15 played to large house; performance satisfactory.—**ITEM:** Hall (N. H. Brooks, manager): Little Trixie 11; business and performance fair Hawley and Connell in My Dad the Judge opened a three days' engagement 15-17 to fair business; good production. J. E. Toole in Killarney and the Rhine 22-24; The Midnight Flood 25-27.

POTTSVILLE.—**ACADEMY OF MUSIC** (Ben J. Landauer, manager): The Midnight Bell to a fine audience 9 satisfactory rendition. The Prisoner of Zenda to big business 12. Maude Hillman 15-20; Old Homestead 22.—**ITEM:** A benefit concert by the Third Brigade Band 10 realized \$80.—The Elks will remove to new and larger quarters in the Hoffnung Building on April 1.

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WILKES-B

TELEGRAPHIC NEWS

CHICAGO.

"Bliff" Hall will Give Washington Birthday Souvenirs.—Chat of the Theatres.

(Special to The Mirror.)

CHICAGO, Feb. 20.

This week has been a fairly prosperous one at the local theatres. At Hooley's Miss Nethersole has given us two new plays, *A Daughter of France* and *The Wife of Scarf*, and her business has been very large. The house was packed at the extra matinee Thursday, when she gave acts from four plays. Last Sunday evening the reception which the clever Englishwoman gave to the Press League in the Auditorium banquet hall was a very swell affair, about 100 newspaper and society people participating. Miss Nethersole did the honors, assisted by Eve Brodlique, president of the Press League, and Louis Nethersole. Max Bendix played the violin, Leo Stern the 'cello, Miss Buckley sang, and Arthur Wells officiated at the piano. And Stuart Robson appeared in a composite dress suit.

This suit deserves a separate paragraph. Mr. Robson thought his dress suit was in his trunk, but at a late hour he discovered that it was in a trunk he had sent to New York. So he appealed to friends and showed up in the banquet hall in a pair of dress trousers, loaned by Frederick Hallen, a dress vest, by kind permission of Otis Harlan, and a dress coat furnished by Peter Dally. And he would have graced a Primrose and West first part. But he was present, and with both patent leather shoes.

Miss Nethersole will be followed at Hooley's Monday night by the bright force, *My Friend from India*, in which Fred Bond and others will figure. Manager Powers and his wife left Monday for a flying trip to New York, but will be back to the opening of the Willard season, which will be on March 8.

The February dinner of the Forty Club will take place at the Wellington next Tuesday evening. Among the club guests invited are Henry Clay Barnes, W. H. Macdonald, Eugene Cowles, S. L. Studley, George C. Boniface, Jr., Harry Norman, Otis Harlan, James O'Neill, Frederick Bryton, William Devere, John D. Gilbert, Joseph Frankau, Frederic de Belleville, Sig. de Novells and Frederick Bond.

On the same night Manager Clifford will present at the Gaiety his new burlesque, *Little Miss Chicago*, with John D. Gilbert, Vernon Jarreau, Ada Davies, and Louise Willis Hepner in the cast. It is said to rehearse well.

Comedian Robson has a great piece of theatrical property in *Ophé Read* and *Dan Hart's play*, *The Juckline*, which finishes two good weeks at McVicker's to-night. It has been very well received, is rather on the Shore Acres order, and a clergyman who saw it has written a letter of endorsement to Mr. Robson.

Our old-time friend, James O'Neill, comes to McVicker's, his old home, to-morrow night, opening in *Monte Cristo* and giving *Virginia* later in the week.

J. F. Brian and Helen Blythe were callers at my downtown court last week, as were Harry S. Alward and Louis Nethersole. The latter also visited the police court and witnessed the disposal of a large batch of plain and decorated "drunks."

De Koven's opera, *The Mandarin*, has scored a hit at the Great Northern, where it enters upon its second week to-morrow evening. Mr. De Koven led the orchestra Thursday night and will lead at a special matinee next Monday afternoon. Boniface, Norman, and Adele Ritchie are the life of the performance.

Early last week I saw in a despatch from an Iowa town that Lee Harrison had died at the advanced age of 83 years, and two days later Frank Dallam, of the St. Louis *Post-Dispatch*, sent on a clipping announcing the fact that Rabbi Lee Harrison would lecture on "The Intellectual Possibilities of Woman." David Warfield please write.

Peter Dally had a very good week at the Columbia in *A Good Thing*. I met him last Monday and congratulated him on his fine appearance, whereupon he grasped my hand warmly and exclaimed: "Thanks, old man, you're the only man I've met here who has not asked me how the business was."

The Bostonians, with Barnes, the comic opera Gladstone; the veterans Macdonald, Cowles and Frothingham, a number of "colts," and Jessie Bartlett Davis, will open at the Columbia Monday evening in the old favorite Robin Hood. During the engagement the new opera, *The Serenade*, will be given, with Victor Herbert as conductor. March 1 is the date fixed.

Ota Harlan and his merry associates are providing plenty of fun at the Grand in *A Black Sheep*, which begins the second week of its engagement to-morrow evening. The business has been large.

My picturesque friend, Stanley De Lanzo, agent and scout, sends me a valentine drawn by himself. It represents my court in full operation, with Ward and Vokes in the prisoners' dock.

John Hogan, wearing a set of fine cut Havana whiskers, has been here ahead of *The Last Stroke*, which opens to-morrow at the Alhambra, with De Belleville in the leading role.

Our season of grand opera opens at the Auditorium next Monday night with *Calé* in Carmen. The Huguenots, Martha, Tannhäuser, and Tristan and Isolde will be given during the first week of the engagement.

The last Thomas concerts occurred at the Auditorium yesterday afternoon and to-night. Hubermann, the boy violinist, was the soloist.

The stock company at Hopkins's next week will present Harry Webber's funny old farce *Hip and Tuck*, and at the Academy of Music, Frank Cotter's *Bells of Shandon* will be the attraction.

"Punch" Wheeler writes: "Just received an important letter from Jack Henderson, who is leading comedian with Beasley's Troubadours. They carry a Magniscope, supported by a chorus of sixty, thrown on the screen. He says all they took out of North Dakota towns was a lot of towels from the hotels. He says the agent got so far ahead of the show in Montana that he was right in behind it again. They couldn't take the Fargo landlord with them, as they had no uniform to fit him. As soon as business gets worse they are going to quit."

The War of Wealth will be the attraction next week at the Lincoln.

I am going to have a "souvenir day" at the police court Monday. As it is Washington's Birthday I shall give a miniature hatchet to each prisoner who swears to tell the whole truth. Why not a police court souvenir as well as a theatrical one?

"BLIFF" HALL.

BOSTON.
Will Brady Manage the London Adelphi? Amusements for the Week.

(Special to The Mirror.)

BOSTON, Feb. 20.

Every theatre will give a holiday matinee on Monday. The changes of bill for the week will be *Down in Dixie* at the Columbia, and *The Woman in Black* at the Bowdoin Square, while the stock company at the Castle Square will give a double bill, consisting of *Lucia di Lammermoor* and *Cavalleria Rusticana*.

William H. Crane has made a positive hit at the Hollis Street with his new play, and the verdict has been practically unanimous in regard to it. His success in showing the approach of age in the leading character has been noted, and Mr. Crane has certainly made a long step in advance in this piece.

Richard Mansfield's present engagement at the Tremont is proving the most successful he has yet played here, and next week he will give Shakespearian revivals which will be sure to prove popular. But the richest thing of all has been the varying way in which the critics of Boston received *Castle Sombra*. If Mr. Mansfield is going to spring any more pieces like that, Boston theatregoers will have to establish a school for criticism so as to have a standard. Some called the piece an emphatic success; others declared it the dreariest rot, and those who read all the criticisms in the morning must have been as much mystified as those who saw the play.

Under the Polar Star is doing a splendid business at the Boston, as it deserves to do, because the spectacle is one of the most striking series of stage pictures that I have seen for a long time, and the climax of the fourth act goes far ahead of anything yet seen on the stage of the Boston Theatre. The piece is splendidly acted, and W. S. Hart and Theodore Babcock do capital work, while George Marion again received proof of his popularity in this city.

Next week will be the last of *The Milk White Flag* at the Park and the probabilities are that this will be the last time that the piece is given in Boston. That would not be surprising, because it has for some mysterious reason never been remarkably popular here. The members of the present company, however, are all favorites, and J. Aldrich Libby introduces new songs every week.

The coming will be the last week of *Jack and the Beanstalk* at the Museum and *The Thoroughbred* will follow for a single week, after which Secret Service will come for a run.

W. H. Crane was the guest of the Playgoers' Club this week and a number of people attended the reception in his honor, among the number being Boyd Putnam and Joseph Proctor, who is one of the honorary members of the club. During Mr. Crane's stay at the Hollis Street Gov. Wolcott will entertain him at dinner.

Mary Shaw has been engaged as leading lady for Joe Jefferson's Spring tour.

Simple Simon proved one of the most profitable plays that The Cadets have had, and it is now estimated that the profits of the week's theatricals will be fully \$25,000. What would The Cadets do if it were not for Bob Barnet?

There will be a new president at the New England Conservatory of Music next year, and Carl Faision, whose position at the head of that institution has been the occasion of so much wrangling the past twelve months, has resigned. George W. Chadwick, well known as a composer, will take his place.

The first week to be devoted entirely to tragedy that Boston has had for a number of years will be that of H. L. Southwick at the Tremont beginning March 15. The pieces to be produced are Hamlet, Othello, Richard III., The Merchant of Venice, and Richelle.

Merri Osborne has been quite ill for several days, but has recovered sufficiently to resume her part.

William A. Brady has been in Boston looking after the interests of Under the Polar Star. He has now gone West to join Corbett, and will remain until after the great fight. It is among the possibilities that he will assume the management of the Adelphi, London, as the surviving member of the firm of Gatti Brothers has offered him the lease of the theatre. In case the terms are satisfactory Under the Polar Star will be given there, and David Belasco will personally superintend the rehearsals.

Jack and the Beanstalk may come back to Boston for a Spring run at the Tremont.

Charles Barron and Grace Atwell are down for a production of Rosedale at the Bowdoin Square 1.

William H. Crane has been strongly advised to take *A Fool of Fortune* to England this Spring, but he has not yet decided whether he will do so.

Lillian Russell will probably play a Boston engagement this Spring, appearing in *An American Beauty*.

Henry Woodruff is to give a second matinee in this city sometime in March at the Hollis Street,

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the one which he gave last December having proved such a marked artistic success. At least one play new to the Boston stage will be given on that occasion and he will have the co-operation of many players of distinction, among the number being Minnie Dupree. In my last letter I hinted that Mary Shaw might appear in a new play with this clever pair, but she will be on the road with Joe Jefferson at that time.

The Empire Comedy company gave its fourth annual performance in Union Hall on Thursday, presenting the "new, sparkling comedy in four acts," entitled *A Pair of Beauties*. Glen McDonough and W. Stokes Craven, who wrote *Innocent as a Lamb*, and Roland Reed, who presented it at the Museum in August, 1895, will be interested in noting the names of the characters: Mr. Pilkington, a wealthy stock broker, E. Weldon Wright; Dennis, his trusted valet, Waldo Glidden; Jack Summerville, editor of *Truth*, Frank E. Edwards; Dick Haddington, a young lawyer, Henry Wade; "Dr." William Bouncer, a dog doctor, G. E. Stanley; Dr. Hansen, of the Jersey Central R. R., and Mr. Hammacher, the infurited husband, Irving Pratt; Willie Wilbur, an office boy, George N. Hull; Lillian Pilkington, in love with Dick, Mildred French; Mrs. Pilkington, a temperance advocate, Celia Cameron; Rose, maid at Pilkington's, Clara B. Dickey; and Kitty Farmborough, in love with Jack, Gwendoline Sandham.

Union Hall, where the performance was given, is in the Young Men's Christian Union. I hear that the company proposes to give future performances of the same work in cities near Boston.

Lilie Bloodgood (Mrs. Harry Bloodgood) has been specially engaged for the California trip of the Ward and Vokes company, which is to make a fine production of *A Run on the Bank*. Mrs. Bloodgood has been living in retirement for a few years, but returns to the stage especially for this trip. She is the mother of Linda Bloodgood, the pianist of the Zoo.

James Gilbert directed the final rehearsals of the society people who gave Alice in Wonderland this week, and as a result the performance was a great success.

JAY BENTON.

PHILADELPHIA.
Attractions at the Various Playhouses—News Notes and Happenings.

(Special to The Mirror.)

PHILADELPHIA, Feb. 20.

John Drew has drawn very large audiences to the Broad. Rosemary has met with commendation from both critics and audiences. Mr. Drew's engagement is for four weeks. It is his intention to play one or two of his former successful plays during the time.

The Cherry Pickers has crowded the Walnut nightly. The company is a good one and do a good deal to help the play to success. It remains another week. Two Little Vagrants March 1.

The Sign of the Cross has done remarkably well at the Park and the engagement has been extended. Thomas Q. Seabrook was to have opened here on Monday night, but instead he will fill the Toronto time of The Sign of the Cross.

The Girard Avenue had a big week with Robert Drouot's new play, *The Sculptress*. It proved to be well written and cleverly put together. The climaxes were carefully worked up. Lillian Lawrence carried the play successfully. Amy Lee will join the company Monday night, playing Kit McDow in *All the Comforts of Home*.

Kismet closed a very successful fortnight at the Chestnut Street Theatre. Professor Keller opens here on Monday night. He is a popular entertainer, and will no doubt have a good week. A Contented Woman, March 1.

Brian Boru continues another week at the Chestnut Street Opera House. Business has not been satisfactory. The Geisha, March 1 for a run.

On Monday night the following attractions open on the popular-priced circuit: A Lion's Heart at the National, Saved from the Sea at the People's, and The Cotton King at the Standard.

The Little Tycoon will have its first production on Monday night at the hands of the Castle Square company at the Grand. It should be very successful as this company is capable of giving a very satisfactory performance.

Sherandoah will have its first production outside of high priced houses at Forepaugh's on Monday. Mrs. Forepaugh says that it will be the best production she has made.

Johnstone Bennett's engagement at the Bijou was so successful that she is retained for a second week.

The Boston Symphony Orchestra appear Monday night at the Academy. The concert promises to be a big success as few tickets are left. The Nordica concert takes place at the Opera House Tuesday afternoon.

The Supreme Court of the State has confirmed the decision of our local court in the Case of the Amateur Drawing Room. The City Treasurer claimed that the house should pay the regular tax of \$500 assessed on all theatres. The claim was based on the ground that a performance was given in the house when an admission was charged. The performance was given for charity. The learned judge commenting on the law, said: "It is clear that the meaning of the law

was only intended to cover houses wherein professional actors appeared."

Colonel Ingerson lectures Tuesday evening at the Horticultural Hall, on "How to Reform Mankind."

All our houses give special matinees on Monday.

A new play will be produced at Forepaugh's shortly, a dramatization of a novel by George Learock. Mrs. Forepaugh and George Fish are the authoress.

The Bijou broke its record this week. The box-office was closed almost every night before 8 o'clock.

S. FERNBERGER.

CINCINNATI.
Play Bills for the Week—The Success of the Pike—Notes and Gossip.

(Special to The Mirror.)

CINCINNATI, Feb. 20.
Wilton Lackaye makes his first appearance as a star in this city Monday night at the Walnut in Dr. Beigraf. The play is presented by an all-star cast, including Marie Wainwright, Alice Evans, C. W. Coulcock, Caroline Franklin, Forrest Robinson, Byron Douglass, Joseph Allen, and others. The advance sale is promising.

Stuart Robson appears at the Grand, Monday night, as Lem Jacklin in the dramatization of Ophé Read's amusing comedy, *The Jacklin*. It introduces Robson in the character of a cock-fight-loving farmer of the North Carolina mountains. The play is sure to be well received.

The Fountain Square has for the week beginning to-morrow Charles A. Gardner in *Karl, the Peddler*. New and popular songs are promised and there is no reason to doubt that Gardner will have his usual cordial welcome in Cincinnati.

Darkness Russia, a melodrama dealing with intrigues and Nihilism and the inevitable love story, will be at Heuck's Sunday on its annual visit. The play will be lavishly mounted and well acted, and will have better patronage than ever.

Elmer E. Vance's *The Limited Mail* has never yet failed to draw big houses, and it will certainly do so Sunday afternoon and evening when it opens a week's engagement at Robinson's. Beatrice, the graceful dancer, is still with the company which is otherwise entirely different from last year.

Richard Harlowe, who is inimitable as a refined impersonator of a woman, assisted by Russell Bassett in the taking sketch, *Catching a Daddie*, is the leading feature of the bill at the Pike for the week beginning to-morrow. At the same time the last week of the Clamatographie is announced. The Alpine Theatre is to be a feature of the near future. The success of the Pike, under the management of David H. Hunt, has been phenomenal. When he came here Christmas and announced his intention of opening a refined high-class vaudeville theatre, sympathy was felt upon all sides for his lack of judgment. Nothing daunted, however, he began the work. Every promise made to the public has been kept to the letter, and ladies of the best society who had never been near vaudeville theatres before have become regular patrons. The Pike has been the surprise of the season, for the managers had more faith in the city than the inhabitants themselves.

The Damrosch Opera company gave an extra performance of *Carmen* to-night at Springer Hall with popular prices. The immense hall was packed. Camille Seygurd sang the title role. The business done by the Damrosch company was tremendous.

E. S. Willard drew well this week at the Grand, especially in *The Middleman*, at every performance of which he packed the house. To-night Mr. Willard has been invited to be the guest of the Literary Club after the play. The club, the oldest in the city, is composed almost exclusively of lawyers, physicians and professors, and it is considered a great honor to be invited.

Most of the theatres announce extra matinees for Monday afternoon, Washington's Birthday.

WILLIAM SAMPSON.

BALTIMORE.
Bills at the Theatres—E. J. Ratcliffe III—News Items of Interest.

(Special to The Mirror.)

BALTIMORE, Feb. 20

FEB. 27, 1897.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1870.)

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HARRISON GREY FISKE,
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PREACHERS AT THE PLAY.

The enterprise of a city manager last week in extending the courtesies of his theatre to New York clergymen had some results expected and other results novel.

The manager's invitation assured the preachers that the play he wished them to witness was "a thoroughly pure drama," but New York clergymen know there are pure dramas on the metropolitan stage at all times. It was not this assurance alone, probably, that led them to flock to the theatre with their families. Free admission to a play has always been potent to fill a house.

One surprising feature of the audience was the average size of the clergymen's families. Two reverends wrote in accepting the invitation that the family of each numbered eighteen; three put the number at sixteen each; and the average was six persons. All were welcomed, however, without reference to consanguineous details, and all were enthusiastic over the entertainment.

The only detail of sadness to chronicle about the event is the disappointment of a single member of the cloth who insisted upon buying seats, and who was not admitted because of the absolutely disreputable nature of the managerial scheme.

ONE reading the "definitions," so called, which ELBRIDGE T. GERRY submitted to the Committee on Codes at Albany as desired to be applicable by him and his society to the law relating to stage children might naturally wonder that Mr. GERRY would concede to any young person of the stage under the age of majority the right to move, breathe, partake of food or in any way have being in the way that nature intended. The absurdity of GERRY's "definitions" is so apparent that it is a wonder that any legislative committee could require argument to demonstrate it.

FACTS VERSUS FANCY.

In a long editorial last week one of the New York newspapers discussed the remarkable development of the vaudeville form of amusement with wonder as to its future, but incidentally with an erroneous and a too-pessimistic view as to other forms of entertainment in the theatre. The article referred to contained these statements:

Old New Yorkers can remember the time when the "legitimate" held the town from one end to the other, and when SHAKESPEARE and his plays were a perpetual feast. Young New Yorkers have within less years than can be counted on a single hand seen SHAKESPEARE relegated, as it were, to the "has-been." . . . The standard of entertainment in our city is so far different from what it was a decade or two ago that one would not imagine this to be the same city that harbored the Old Bowery Theatre, helped HARRIGAN and HART to eminence, and saw the rise and fall of BOOTH as a theatre proprietor.

And then, after noting the alleged effect of foreign vaudeville performers on amusements in New York, this was added:

It is because of this strong popular taste that the theatres have been obliged to change their attractions—to discard SHAKESPEARE for GUILBERT, to reject romance and tragedy for salaciousness and spice, to replace SHAKESPEARE with farce comedy. Almost every theatre has felt the influence of this demand, and the large and constantly growing list of farce comedies, with strong vaudeville attractions, is merely an illustration of the spread and the strength of the fever. Moreover, because the public demand vaudeville, the theatrical managers hasten to supply it, and because there is a distinct field for effect in the vaudevilles and a decline of opportunity in the legitimate, actors and actresses who five years ago would have poked up their noses at the idea of doing a variety "turn" are now only too glad to accept a chance at the continuous shows or a place in the more elaborate variety entertainments.

It is only necessary to state facts as to the metropolitan theatre to show what utter nonsense persons with a superficial knowledge of the subject write from time to time. THE MIRROR contends to-day, as it always has contended, that in spite of occasional eccentric manifestations of popular taste the theatre steadily improves in its ambitions and in its offerings. So far as SHAKESPEARE is concerned, that author never was played so much in this city and this country, or in fact the world over, as he is to-day. We have already witnessed in New York this season elaborate revivals of three of the SHAKESPEARE plays, while on the road there are many companies that regularly give representations of this author.

As to the current attractions in the regular city theatres, they are higher in grade, all things considered, than were the attractions five years ago; and the offerings five years ago were better than those of ten years ago. Going backward by decades, amusements in this city, as everywhere, are found generally to have been decreasingly interesting, varied and dignified when compared with those of the present. In fact, the modern New Yorker enjoys better entertainment in the theatre than the "old New Yorker" ever knew, for everything of note in the drama of the civilized world and every actor of fame in theatrical centres abroad is brought to this metropolis to vary and supplement the best of an admirable and ever-growing native theatre.

Mere statement will not, of course, convince in this matter. The records, however, afford facts to prove what is here asserted. The present offerings in the theatres of New York are known. Let the reader compare them with those for a corresponding date in decades back to 1847:

1847: Daly's Theatre, Taming of the Shrew; Bijou, Nat C. Goodwin in The Mascotte; Star, Salisbury's Troubadour; C sine, Ermine; Fourteenth Street, The Old Homestead; Fifth Avenue, Robert Mantell in The Marble Heart; Windsor, The Planter's Wife; Duckster's Minstrels; Grand Opera House, Janacek in Black House; Union Square, Rose Coghlan in Peg Wellington; Harrigan's, McNooney's Visit; Madison Sq. are, Jim the Penman; Wallack's, Harbor Lights; Lyceum, He-en Danvray in Peg Wellington; Tony Pastor's, Variety.

1857: Daly's, Lemond; Academy, Emma Abbott in grand opera; Broadway, Our Boys; Union Square, The Daniehoff; Walck's, Wild Oats; Third Avenue, The Two Orphans; Olympic, Around the Clock; Eagle, Almeida in comic opera; Grand, Monsieur Alphonse; Bois's, Fifth Avenue (minstrelsy); Niblo's, Around the World (spectacle); Park, Our Boarding House; Bowery, Picque; Tony Pastor's, Variety; San Francisco Minstrels; Kelly and Leon's Minstrels; Parisian Varieties, farce and variety.

1867: Broadway, burlesque; San Francisco Minstrels; Kelly and Leon's Minstrels; Charley White's Minstrels; Griffin and Christy's Minstrels; Olympic, grand opera; New York, The Ticket of Leave Man; Tony Pastor's, The Irish Refugee and variety, Dodworth Hall, Harts (comedian).

1877: Academy of Music, Italian opera; Niblo's Gardens, Pantomime; Laura Keene's, Mary's Birthday and The Game of Speculation; Broadway, Pantomime; Burton's, The Rivals and The Comedy of Errors; Wallack's, Matilda Heron in Camille; New Hall, Honor to Dr. Kane or Affairs in the Arctic Regions, "preceding which—negro minstrelsy"; Mechanic's Hall, Christy's Minstrels; Barnum's Museum, The Foundling of the Forest, Burlesque Convulsions, and Lend Me Five Shillings; National, Orion, the Goldbeater; Raoul, or The Magic Star; and Wilful Murder; Chambers Street, Mrs. McMahon in Romeo and Juliet.

1887: Park, Mr. and Mrs. Charles Keen in Richard III.; Bowery, Cinderella and Jack Sheppard; Olympic, burlesques and farce; Palmo's Opera House, Italian opera; Alhambra, Christy's Minstrels; New York Opera House, Faust (tragedy), "after which a comic song by Mr. Harrison."

Certainly not during the past half century has the legitimate "held the town from one end to the other," nor has SHAKESPEARE been "a perpetual feast." It is not necessary to go farther into the antiquities of the New York theatre to show that the fathers had much poorer entertainment than is now enjoyed.

PERSONALS.



QUESTIONS ANSWERED.

No Replies by Mail.

J. W. R., Brooklyn, N. Y.: The interview with the late J. W. Kelly was published in THE DRAMATIC MIRROR of Sept. 21, 1895.

CONSTANTINE REED, Chester, Pa.: Write to THE MIRROR or correspond in Philadelphia, S. Fernberger, 1250 Market St root.

GEORGE HUNTERSON, Pittsfield, Mass.: In regard to reaching the persons you mention by letter, see answer to Reader, New York city.

READER, New York City: Address a letter to Mr. Cunningham, care of THE MIRROR. It would be advised to send in the Letter Box for thirty days.

WILLARD GAYE POSTER, Salt Lake City, Utah: You will find Fred Lester's reminiscences of John McCullough in THE DRAMATIC MIRROR of Nov. 9, 1895.

A. H. POWELL, Philadelphia, Pa.: The First Gentleman of Europe has not been published. A description of the play was given in THE DRAMATIC MIRROR of Jan. 20.

E. M. BACON, Jr., Austin, Texas: The Silver King was not dramatized from any novel. It was written by Henry Arthur Jones in conjunction with R. Hartman, and was first produced in England in November, 1892.

A. B. CALIF., New Haven, Conn.: Anyone who dramatized a story published and copyrighted in this country would certainly be liable to the author or publisher for damages, whether the dramatizer used the same title as that of the novel or not.

L. M. G., San Francisco, Cal.: Yes, Richard Mansfield wrote a play called Don Juan. The full title was Don Juan; or, The Sad Adventures of a Youth. It was performed for the first time at the Garden Theatre, New York, on May 18, 1891, Mr. Mansfield appearing in the title role.

JOSEPH MURRAY, Albany, N. Y.: The Voices family made their debut as a family organization on Christmas night, 1881, in Edinburgh, Scotland. They were billed as the "Voices children," and the piece they appeared in was a sort of pantomime farce. They then made a short provincial tour, and in June, 1882, began an engagement at the London Alhambra, being billed as "The Five Little Voices." They made their London debut under the title of the "Voices Family" at the Lyric Theatre on Dec. 25, 1882, in the pantomime of Humpty Dumpty. On Feb. 27, 1883, they appeared for the first time in their own piece, The Kitchen Belles. On Sept. 4, 1883, they began a three years' engagement at the Drury Lane Theatre, London, and in the summer of 1889 they performed with much success in France. In 1893 they paid their first visit to America, and made their debut at the Union Square Theatre in April; in The Seller of the Kitchen (the Kitchen Belles rechristened). In October, 1893, they produced Fun in a Fog at Drury Lane, London. In 1895 they returned to America, appearing first at N. W. Moore's Garden, New York, and then making a long tour through the country. They made their last American tour as a family organization in 1898.

F. T. MANNION, Cincinnati, O.: J. E. Emmett, the father of the present J. E. Emmett, was born in St. Louis, Mo., March 18, 1841, and died June 18, 1891, at Cornwall-on-the-Hudson. His parents were Americans of Irish descent. He made his first appearance in public as a performer on the stage drum with Firestone's Minstrels and Bellringers on a tour through the West. His first stage appearance was made in the Spring of 1863 at Dodge's Old Bowery Theatre, St. Louis, under the name of "Joe Dutten, the World's Greatest Warbler." In 1867 he appeared at the Palace Theatre of Cincinnati as "Joe Granfus, the Great German Warbler—Just Over." He next appeared at St. Louis with Morris and Wilson's Minstrels under his real name. In 1868 he first appeared in New York with Bryant's Minstrels. On Nov. 28, 1869, he first appeared at Buffalo, N. Y., in Fritz, Our Cousin German, which was written for him by Charles Gayley. On June 11, 1870, Emmet brought Fritz to Wadsworth's Theatre (now the S. S. K.), New York, the cast including Charles Fisher as the gentlemanly demon, Col. Crampton; J. C. Williamson as an immigrant runner, and Minnie Maddern as Fritz's baby boy. He made his debut in England at the London Adelphi on Dec. 2, 1873. During the season of 1876-1877 he visited Australia.

SUBSCRIBER, Columbus, O.: I. A melodrama, according to Webster, is a dramatic performance in which songs are intermixed and effect is sought by startling, exaggerated, or unusual sentiment or situation.

The Standard Dictionary defines a melodrama as a drama with a romantic story or plot and sensational situations and incidents. The comment is added to this definition that "literally the display of gorgeous scenery and mechanical effects seems to have been its chief object."

Webster defines a drama as a composed in prose or poetry designed to be spoken and represented on the stage by several characters, which depict a series of grave or humorous actions of more than ordinary interest tending toward and terminating in some striking result.

The Standard Dictionary explains that the drama consists two principal forms—tragedy and comedy—the former representing some signal event or period and generally ending in all its parts

as a final scene, the latter presenting the lighter and usually humorous aspects of character and life, individual and social.

According to Webster a comedy is a dramatic composition of a light and amiable character, illustrative of the foibles of individuals, the manners of society, and the incidents of life.

According to the Standard Dictionary a comedy is an entertaining drama less broadly humorous than a farce; a play illustrating the anomalies of life or one ending happily.

CRAWFORD.—F. Marion Crawford has entered into a contract with Major J. B. Pond to deliver next season one hundred lectures upon Italian art, together with readings from his own novels.

ROSE.—Edward Rose, adapter of The Prisoner of Zenda and Under the Red Robe, is reported to be seriously ill with pneumonia at London.

He has nearly completed a new play for the Lyceum Theatre stock company.

CALVE.—Emma Calve received last week two love letters and a call from a crank who threatened to shoot her if ignored. Detectives guarded the singer when she went to the Opera House and escorted her to her hotel after the performance. The annoying person's card bore the name of John B. Ward.

BOOTH.—Agnes Booth, it is announced, will appear in L'Arlésienne, a musical drama by Alphonse Daudet and George Bizet, at the Broadway theatre after the present engagement of De Wolf Hopper.

RUSSELL.—Ella Russell, the American prima donna who has been most successful abroad, will appear for the first time in this city with the Damrosch Opera company, on March 15, when she will be seen as Elsa in Lobengrin.

EAMES.—Emma Eames last week had regained strength sufficient to enable her to receive callers at her hotel.

STRONG.—Susan Strong will not appear in this city with the Damrosch Opera company, as announced, but will go to London for the Spring season at Covent Garden.

FERNANDEZ.—Bijou Fernandez has been engaged for Minnie Maddern Flake's company.

GREY.—Katherine Grey is ill at the San Remo Hotel, in this city.

MINER.—Congressman Henry C. Miner left New York last Tuesday for a two weeks' pleasure trip in Florida. He is accompanied by Mrs. Miner.

PERLEY.—Frank L. Perley has been so pleased by the phenomenal success of The Sporting Duchess this season that he has renewed his contract for the American rights for another year.

THE CAST FOR "TESS."

Preparations are industriously making for the production on March 2 by Minnie Maddern Flake of Lorimer Stoddard's dramatization of Thomas Hardy's "Tess of the D'Urbervilles." Rehearsals are held daily, and the scenery is nearly finished. Persons familiar with Hardy's great story will be interested in the distribution of characters, which is as follows: Angel Clare, Edward M. Bell; Alec D'Urberville, Charles Coghlan; John Durbyfield (otherwise "Sir John"), John Jack; Abraham, Alice Pierce; Jonathan Kall, Willfrid North; Tim, Alfred Hickman; Mr. Crick, W. L. Branscombe; Marian, Annie Irish; Joan Durbyfield, Mrs. Mary Barker; Retty, Nellie Lingard; Iza, Bijou Fernandez; Liza Lu, Edith Wright; and Tess, Mrs. Fiske.

THE USHER.



The dinner which the American Dramatists Club and the managers of this city have planned in honor of the senators and representatives will be given at Delmonico's on Saturday, March 20.

The indications are that the company will be numerous and that the jubilation over the Cummings anti-piracy law will be marked by the efforts of notable orators.

The committee in charge of the subscription list and the other preparations are actively at work.

THE MIRROR'S suggestion that a big vaudeville benefit for the Actors' Fund is in order is meeting with endorsement from many prominent performers on the vaudeville stage.

It is only necessary for the vaudeville managers of this city to get together and take the matter in hand to set the ball rolling and assure a brilliantly successful entertainment.

The Actors' Fund needs help, and needs it now. A large proportion of its beneficiaries are members of the vaudeville profession, and it is time that a vaudeville benefit should be given for that grand charity.

There is little probability that the bill introduced in the Senate at Albany by Mr. Coggeshall will be reported back by the Committee on Codes—I refer to the bill concocted by Mr. Gerry for the purpose of so restricting the meaning of the present law regarding the appearance of children on the stage as to practically prohibit their appearance in any circumstances.

I remember distinctly that when the present law was enacted there was supposed to be an understanding with Mr. Gerry that because of its comparatively moderate interference with the previous powers enjoyed by his Society over the children of the stage, he would make no further effort to secure legislation of a stringent character on this question. If such an understanding existed Mr. Gerry, in endeavoring to nullify the law, has again shown that his sense of honor and fairness is deficient.

If any change in the law be needed, it is in the removal from the Gerry Society of supervision over stage children and the placing of that function with the properly constituted authorities.

The intent of the existing law was to enable the Mayor to license the appearance of children on the stage in all proper cases. Owing, however, to a technical defect in its wording, the spirit and intention of the legislature were to some extent abated, and I regret to say that the present Mayor seems to prefer virtually to transfer his licensing power to the Gerry Society, although such an arrangement was never anticipated. At the present time applications to the Mayor for licenses are referred to the Society, where permits are issued.

All performances likely to injure the health or morals of children on the stage should be strenuously prohibited, but there should be an equal prohibition on Mr. Gerry's fanatical efforts to interfere with the prerogatives of children in pursuing a respectable and remunerative employment.

I observe that Mr. Gerry at the hearing on the bill before the Senate Committee again produced his photographs of children doing gymnastic dances as a reason why all their stage performances should be prohibited.

These "terrible examples" appear to have little effect upon the members of the committee, who probably are by this time well instructed as to Mr. Gerry's peculiar methods of enforcing his arguments.

I recall that several years ago Mr. Gerry was challenged by THE MIRROR to authenticate the reckless statement that he had proofs in the archives of his Society that the stage for children was the pathway to immorality, disease and death.

To substantiate his assertions, Mr. Gerry was invited to produce his proofs. When they were finally forthcoming, they were found to consist of a dozen or so of cases based on sensational newspaper stories.

THE MIRROR took the trouble to investigate and refute these claims, and it also presented a showing of more than one hundred notable cases in which child performers had developed into singers, dancers and actors of note and had lived to ripe ages, esteemed by the public and honored for the integrity of their lives.

When Mr. Gerry makes his chestnut exhibit before the legislative committees again it might be a good idea to parallel them with THE MIRROR's refutation.

KISMET TO CLOSE.

The members of the Kismet company were surprised in Philadelphia last Wednesday evening by being informed that the season would be closed in Baltimore on Feb. 27. No explanation was given. The impression among the members of the company was that the opera would be continued for at least six weeks longer.

THE CRISIS IN LOUISVILLE.

Theatrical affairs in Louisville, Ky., seem to be in a bad condition and rapidly reaching a crisis. The trouble is that with a population of 200,000 there are eight theatres. The non-support of some of them by the Louisville public indicates that the city is oversupplied with theatres. The experience of many traveling companies in Louisville has led them to believe that it is not a good theatre city, and there is a general tendency among managers to relegate it to the ranks of the one-night stands. The condition is made worse by the intense advertising rivalry among the Louisville managers. This causes them to be very lavish with posters, and in consequence with free lithograph tickets, which are for sale at reduced rates in most of the small shops of Louisville, and are purchased by people who would otherwise pay their money into the box office. The theatres lose hundreds of dollars nightly through this pernicious rivalry; many of the best seats are occupied by dead heads.

The Louisville *Courier Journal* has taken up the matter of the theatrical situation, and is urging the managers to consolidate and work toward the common end of preserving the standing of Louisville as a theatrical city, for the sake of Louisville, its play-goers and the managers themselves. The lithograph evil is one which they could do away with by a common agreement. The superfluity of theatres is an objection which can only be obviated by the workings of the law of the survival of the fittest. The *Courier Journal's* articles have called forth several letters from Louisville managers. Manager James B. Camp wrote in part:

"The sooner the managers come to the conclusion to correct the evils the better. If not, no manager in the city will make a dollar for his year's labor and wrong. A curse to every theatre and attraction in this country is the lithograph and bill-board pass system. Managers no longer control their own business, but are dictated to and led by the nose by a lot of fellows who act in the capacity of advertising agents. Their first and whole idea is to see how many free passes they can get from the managers to carry on the idiotic warfare with each other."

I have tried to fight down the deadhead system as earnestly as any manager in the country, but I am free to confess it is the hardest battle I ever undertook. People are no longer influenced by a lot of lithographs put in windows and posted on fences, but by what is truthfully told in the newspapers. Louisville is a good amusement city, under proper conditions, but not in the present state of affairs."

Manager Whallen writes: "Louisville is now going the lines as one of the worst show towns in the country. This is not true, but we have not the population to support eight theatres, even if four-fifths of the people should turn out nightly. Eastern managers who are encroaching on our little town are working here on the same idea as they would in the large cities where the money and population are centered, and when they bring an expensive attraction here and do not realize the same results they would in New York, Chicago, or Boston, the cry goes up: 'Keep away from Louisville; it is only a one-night stand.' If the managers of Louisville could only see the point, they would not only save the name of the town in the amusement line, but also save themselves from the ruin and wreck which otherwise must surely come."

A BENEFIT AT THE KNICKERBOCKER.

The English comedy, *Our Regiment*, by Henry Hamilton, will be presented at the Knickerbocker Theatre on Tuesday afternoon, March 2, for the benefit of the New York Post Graduate Hospital. The company is headed by J. H. W. Harris, the Episcopal clergyman of San Francisco who gave up his church there because of considerations of conscience and adopted the stage as his profession. Mr. Harris, aided by D. S. Houghton, stage manager, is superintending the production, and is leaving no stone unturned to make it an artistic and financial success. The stage settings will be particularly pretty. The members of the company are Arthur Hargrave, Alexander Churchill, J. A. Reilly, J. R. Clarendon, Jr., Frank Sutherland, Caroline Lawrence, Nina Hinton, Lucy Rogers, Ida Van Sicklen, and J. H. W. Harris. The flower booth will be in charge of Mrs. Beaumont Packard, who will also keep a watchful eye upon the flower girls in the lobby. Those she has thus far selected are Eva Randolph, Maud Winter, Violetta, Nana Morris, Florence Earle, and Genevieve Greville. The patronesses are prominent society women.

A "GRAND" SONG.

THE MIRROR has received several communications concerning a song called "The Banana Peel on the Sidewalk," which was written by the Rev. S. F. Dilksina, of Virginia, Ill. One of the letters is as follows:

Editor of Mirror:
DEAR Sir.—I have heard that minister's song "Banana Peel on the Sidewalk." The sentiment is grand. The music pleasing and catchy. In my opinion, it ought to be heard all over the Country. Why not have it sung in New York City? Of course it is of no personal interest to me, but I would like to see this good thing become more widespread in its popularity.

IN THE PROFESSION.

A seedy looking individual approached Manager Cooley at the Star Theatre last Thursday evening and asked for professional courtesies.

"Are you in the profession?" asked the manager.

"Oh, yes," replied the seedy man. "I work in the factory where we make your bill-posters' paste."

A NEW OPERA COMPANY.

The Fifth Avenue Opera company of New York was incorporated at Trenton, N. J., on Thursday last, with a capital stock of \$25,000.

HENRY MILLER REBUKES TALKERS.

At the Garden Theatre there were last Thursday evening two large theatre parties, numbering quite seventy persons. The men and women of the parties chatted pleasantly during the entire first act of *Heartsease*, to the great annoy of Henry Miller and the players of his company, and the intense disgust of those in the house who were not included in the conversations, but had wished to hear as well as to see the play. At length, an exasperated man in the audience approached one of the talkers and respectfully requested less noise, only to be rudely reprimanded for his impertinence. Then Henry Miller realized that the time had arrived for decisive action. Advancing to the footlights, and aiming his words directly at the offenders, he said:

"Ladies and gentlemen, I cannot talk louder than all of you together, and either you or I must cease."

The long-suffering majority of the audience heartily applauded the actor's rebuke, and there was comparative silence through the rest of the performance. After the play Mr. Miller said:

"I sincerely regret that I was obliged to reprimand the auditors, but it was absolutely necessary to do so. The members of my company complained several times during the first act that they could not continue with the hubbub across the footlights, and I also felt that in justice to the remainder of the audience who came to enjoy the play something had to be done. At first I was inclined to send a polite note to the disturbers asking them to be quiet, but I finally became so very much annoyed and worked up over their actions that I decided to take the step I did. At the conclusion of the performance a half dozen gentlemen who I had never seen before visited me in my dressing-room and congratulated me upon the course I had taken."

CURIOS FOR KELLAR.

There is no doubt there are many people who believe Magician Kellar derives some of his weird inspirations from an understanding with the devil. Such statements are frequently heard at his entertainments. To such as incline to this belief additional weight of evidence will be found in the fact that some of his magical apparatus is made from nicely tanned human skin. During his recent engagement in Rochester, N. Y., Mr. Kellar made the acquaintance of one of the professors at Rochester's leading school of science. The professor made perfect plaster casts of the wizard's hands, and after lecturing upon them at a clinic presented the casts to Mr. Kellar. With them he sent some conjuring paraphernalia, made from a peculiar looking leather which, he informed his friend was nothing less than human skin. The leather is soft in texture, fibrous and very strong. It is of about the thickness of dogskin used for gloves, and is of a delicate tan color. Mr. Kellar prizes his curios very highly.

THE PRODUCTION OF L'ARLESIENNE.

Alphonse Daudet's drama, *L'Arlesienne*, adapted by Charles Henry Meltzer and William Schutz, will be produced with the original music by George Bizet at the Broadway Theatre on March 22, under the management of Andrew A. McCormick. The enterprise is furthered by a syndicate, including Jean de Reszke, George J. Gould, Frederick Gebhard, Robert Dunlap, G. Creighton Webb, Agnes Booth and Tyson and Co. The Metropolitan Permanent Orchestra, under leadership of Anton Seidl, will interpret the music, which is said to be charming. Agnes Booth will appear in the title part. The scene of the play is an obscure corner of Provence, and the piece has already undergone highly successful productions in Paris at the Vandeville, Odéon and Eden theatres.

RARE LACE.

Mrs. Oliver Byron is the possessor of a piece of very rare and valuable Irish lace. It was brought to this country by Mrs. Byron's mother, who presented it to her daughter upon her marriage day. The lace was made by the poor girls of Killarney. The design is elaborate, consisting of a rose, representing England, a thistle for Scotland, and a bunch of shamrocks for Ireland, all interwoven in a wonderfully intricate and artistic way. In 1851, when the exposition at the Crystal Palace in London was in progress, the Queen offered a prize of £25 for the finest piece of hand-made lace. The piece belonging to Mrs. Byron was adjudged superior to all others. Its value now is considerably over five thousand dollars.

W. S. HART'S NARROW ESCAPE.

W. S. Hart, of Under the Polar Star company, nearly closed all of his earthly engagements last week by taking poison. Mr. Hart had a throat trouble which necessitated frequent gargling. He bought a preparation from a Boston druggist, who neglected to instruct him to dilute the gargle with water. When he took it he was almost suffocated. He became unconscious, and respiration had apparently ceased. It was restored artificially. Mr. Hart could not appear at the next performance. His part was played by Mr. Collins, who usually plays the Esquimo guide, and the latter role was assumed by W. A. Brady.

MADAME MODJESKA'S HEALTH.

Manager Frank L. Perley received last Friday a telegram from Count Bosenta stating that Madame Helena Modjeska had been at Los Angeles, Cal., for a week, ill with appendicitis, but that her condition was rapidly improving. A second despatch from Business Manager Bouvier, of Madame Modjeska's company, reports that engagements which had been made contemplated a tour of only a short time longer, and adding that Madame Modjeska expects to fall later in the season all of the dates now necessarily canceled.

PROFESSIONAL DOINGS.



William Sellery, who appears above, is a prominent member of the *Under the Polar Star* company, now playing in Brooklyn, "as he is familiarly called by his associates, a possessor of a rich and powerful baritone voice, and is also a very capable comedian. The artistic excellence of his make up as Muddy Mike, leader of the Cripple Creek bandits, and as Colonel Waring, chief of the 'White Wings,' together with his capital vocalization of the music allotted to those characters, have made him one of the features of the popular burlesque mentioned. Mr. Sellery joined *In Gay New York* during its run at the Casino last summer. Sousa's Band, at Topeka, Feb. 11, played 'The Topeka Daily Capital March' for the first time, and John Philip Sousa very gracefully requested the composer, John Marshall, to lead the 'famous fifty.'

Louise Riel has been specially engaged for a strong character part in *The Nuptial Day* at the Casino.

George Buckler, manager of Buckler's stock company, is not presenting the farce-comedy, *A Racing Romance*, neither is he touring the Northwest, as has been reported. The company has not been in the Northwest during its present tour, which is now in its twenty-eighth week, and has been confined entirely to the South.

The Hamlet of Walker Whiteside has been very favorably received in Indianapolis. The business there has been very large, particularly on the matinee days. This indicates that he is very popular with the feminine portion of Indianapolis's population. The newspapers have likewise regarded his Shakespearean interpretations with much favor. His Othello is said to be almost as good as his Hamlet.

Captain William W. Jones has applied to the Delaware Legislature for a divorce from his wife, Jennie West.

Henry E. Dixey is reported to have exchanged high words recently at Old Point Comfort with Senator Blackburn, of Kentucky, who was pleased to pun upon Dixey and Dixie.

The Damrosch opera season will open March 8 at the Metropolitan Opera House, not with *Tristan and Isolde*, as already announced, but with *Die Walküre*, in which Lilli Lehmann, Johanna Gadski, and Ernest Krauss will appear.

The entertainment at the Madison Square Assembly rooms for the benefit of St. Mary's Free Hospital for Children promises to be a brilliant success. The principal feature will be the grouping, in a series of beautiful pictures, of lords and ladies of the fifteenth, sixteenth and seventeenth centuries. Many of the wearers of the handsome costumes seen at the Bradley-Martin ball will be in the tableaux, in which a number of the most beautiful of New York society women will take part. The boxes have all been sold to people prominent socially.

At the Metropolitan Opera House last Thursday night a charity performance in aid of the French Benevolent Society was given. Among the entertainers were Edward Vroom, who, in the character of Don Caesar, gave two episodes from *Ruy Blas*; M. Piancon, Miss Trautmann, M. Lassalle, Clementine Devere, Mlle. Belina, Samille Seygurd, and M. Salignac.

Auguste Van Biene's cello recital will be given on the afternoon of Feb. 25, instead of the evening, as was reported.

On "Cuban night" last Tuesday at the Star Theatre there were many Cuban women in the audience, and at least a dozen of them were so enthusiastic in their patriotism that they threw their corsage bouquets to Adelaide Cushman. One of them waved a silk Cuban flag, which aroused the audience to a high pitch of enthusiasm.

Howard P. Taylor, it is said, will accept an offer from a prominent manager for his military drama, from Maine to Georgia, for the remainder of this and next season.

Ramsay Morris's new play will be produced under the management of Rich and Harris in April.

For the first time in the history of the organization the Professional Woman's League will include men among the guests at the annual reception, which will be given at the Hotel Waldorf on Feb. 26.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the paper house. Wire. Plenty good time open.

AT THE THEATRES.

Owing to the legal holiday, Washington's Birthday, THE MIRROR goes to press earlier than usual this week, and reviews of the Monday productions, therefore, are deferred until next week.

KNICKERBOCKER.—At the Knickerbocker Theatre, the new bill is Victorien Sardou's pantomime, *Spiritsisme*, produced by Al Hayman and Charles Frohman. The play, the story of which is printed elsewhere in this issue, was first presented a fortnight ago at the Théâtre de la Renaissance, Paris, by Madames Sarah Bernhardt. A strong company, including Maurice Barrymore, J. H. Gilmour, Fritz Williams, Nelson Wheatcroft, William F. Owen, Charles Harbury, Milton Lipman, George W. Howard, Virginia Harned, Olive Oliver, Margaret Robinson, Blanche Burton, and Jane Harwar, is engaged in the American production.

AMERICAN.—The American Theatre affords a new attraction in *At Piney Ridge*, a drama of life in the picturesque mountain country of Eastern Tennessee, by D. K. Higgins, produced by William A. Brady. Burr McIntosh and Mabel Amherst lead a representative company.

BROADWAY.—De Wolf Hopper and his merry company return to town in John Philip Sousa and Charles Klein's new famous comic opera, *El Capitan*, which has proved the greatest of Mr. Hopper's memorable list of successes. The supporting company, led by Edna Wallace Hopper, Nellie Bergen, Alice Hoener, Charles Stanley, Alfred Klein and William Parr, is practically the same that was seen on the first performances of the opera in this city last Spring.

ACADEMY.—An elaborate production of *In Old Kentucky* is brought forward this week by Jacob Litt. It will doubtless enjoy the success which was met by the earlier production of the same play at the Academy of Music.

GRAND.—A magnificent revival of Bartley Campbell's strong melodrama, *Siberia*, is the current bill at the Grand Opera House.

STAR.—Kate Claxton brings back at the Star Theatre that wonderful success of years, *The Two Orpheus*, wherein Miss Claxton will again appear as the poor blind girl.

MURRAY HILL.—Laura Biggar and Bert Hawley return for a week as the Widow and Welland Strong in Charles H. Hoyt's perennial laugh-maker, *A Trip to Chinatown*.

PEOPLES.—The Brothers Byrne come back to New York in the New 8 Bills with all its astonishing array of gymnastic and mechanical wonders, and clever specialties.

COLUMBUS.—William Gillette's favorite farce, *Too Much Johnson*, is presented by the same capable company that was seen here earlier in the season.

HARLEM OPERA HOUSE.—Charles H. Hoyt's *A Contented Woman*, with Caroline Miskel Hoyt, has moved uptown for the present week.

EMPIRE.—Under the Red Robe keeps on making new records for the Empire and its stock company.

GARRICK.—Secret Service will remain but a fortnight longer. Its business is still limited only by the capacity of the theatre. Silver souvenirs will commemorate the one hundred and fiftieth performance, next Monday evening.

DALY'S.—*The Magistrate*, *The Geisha*, and *Much Ado About Nothing* still alternate at Daly's Theatre.

WALLACK'S.—Julia Marlowe and Robert Taber have won a great triumph in *For Bonnie Prince Charlie*.

HOYT'S.—My Friend from India has returned to the city with every prospect of reproducing the extraordinary success which fell to its lot last year.

FOURTEENTH STREET.—Chauncey Olcott in *Sweet Inniscarra* has made a memorable record for himself and the play, people being regularly turned away.

HERALD SQUARE.—The Girl from Paris is playing to enormous business, and the standing-room sign is kept in continual service.

CASINO.—Lillian Russell and An American Beauty are in their last week at this house.

BIJOU.—May Irwin and her capital company drive dull care away from a crowded house at each performance of *Courted Into Court*.

GARDEN.—Henry Miller and his company continue to present *Heartsease* before delighted audiences.

LYCEUM.—The First Gentleman of Europe and When a Man's Married will be continued in the bill until well into the month of March.

Matinees were given at all of the city theatres on Washington's Birthday.

THE BROOKLYN THEATRES.

Lost, Strayed or Stolen is in its second week at the Montauk.

Herrmann III. is at the Park this week.

At the Columbia The Lady Slavey is the current attraction.

A Parlor Match is the bill at the Grand Opera House and Down in Dixie is at the Bijou.

In Gay New York is the bill at the Amphion for the week.

The Girl I Left Behind Me will fill the week at the Gayety.

The Chain of Destiny, a romantic melodrama, is announced at the American Theatre for this week.

EXTRAVAGANZA AT WALLACK'S.

Some time next month a new musical extravaganza will be presented at Wallack's Theatre, under the direction of Thomas D. Van Osten. The title, as announced in last week's MIRROR, will be *Miss Manhattan*, and Father Knickerbocker will be a leading character. The book is being written by George V. Hobart, and the music by Perlet and Puehringer.

MR. GERRY'S "DEFINITIONS" FAIL.

President Elbridge T. Gerry, of the Society for the Prevention of Cruelty to Children, appeared last Wednesday and Thursday, at Albany, before the Senate Committee on Codes to offer among other things certain "definitions" pertaining to the present law which delegates power to him and to his society in the matter of stage children.

Information of the case reached the ears of several prominent managers in this city, and, at an informal meeting, they decided to request Louis Aldrich to go to Albany and oppose the movement as their representative. Manager Daniel Frohman being secretary of the Actors' Fund asked Mr. Aldrich, acting president in the absence of President A. M. Palmer, to take the Albany trip in behalf of the managers and also to represent the interests of the Fund.

President Gerry's "definitions," calculated to grant him and his society clearer and greater powers, were three in number and read as follows:

1. The term "singing" includes any recitation, chant or utterance of vocal sounds with or without inflection, cadence or modulation.

2. The term "dancing" includes any pose or motion of the body, and any movements of the limbs either in gestures or in measured or gliding steps, whether or not corresponding with or accompanied by the sound of the voice or of instruments.

The term "child" includes all minors of either sex.

These amendments to the existing law—or "definitions" of its provisions, as Mr. Gerry called them—had been introduced in the State Senate by Senator Coggeshall, read twice, printed and referred to the Codes Committee, all before knowledge of the measure came to the local managers. As amendments so sweeping, if rigidly enforced, would really exclude a young man of twenty years from appearing on the stage to speak or to move, the prompt action of the managers and the selection of Mr. Aldrich as their representative are matters for general congratulation.

Mr. Gerry and Mr. Aldrich argued before the committee of legislators and, after a brief discussion, the former struck out clause 3 about the "child." Mr. Aldrich expressed himself as heartily in sympathy with the work of Mr. Gerry and the society for the Prevention of Cruelty to Children, and asserted that the managers whom he represented, though the law regarding stage children, as it now stands, at times put them to great trouble and expense, were satisfied with its workings and would ask only that it be left as it is, its provisions being ample sufficient to carry out to the fullest extent the work of the Society for the Prevention of Cruelty to Children. But, he added, they were unanimously opposed to "definitions," or amendments, inasmuch as these prevented children from uttering words or making gestures on any dramatic stage.

Mr. Gerry presented photographic exhibits showing children in the attitude of the "split" and various other postures of body which Mr. Aldrich admitted were cruel and disgusting, and should not be permitted upon the stage, but respectfully submitted that the amendments touched not only upon these cases but the best modern plays, the highest standards of the drama, even Shakespeare, were to be affected.

Mr. Gerry produced dictionaries to define clearly the meanings of singing and dancing.

Mr. Aldrich illustrated various performances,

upon the reputable stage, that were good for

children and was so successful in impressing

his views upon his hearers that Mr. Gerry ex-

pressed willingness to have the definitions

changed in accordance with the wishes of Mr.

Aldrich, if they would serve the proper purpose.

He gave assurance that no interference was contemplated with the best theatres, but failed to show how a child could play without reciting lines or using gestures.

Mr. Aldrich reiterated that the present law should stand, and Mr. Gerry withdrew his amendments, informing the Senators that he might soon produce new ones which should not be objectionable to the reputable managers. The chairman of the committee instructed him to forward a copy of any new amendments that might be formulated to Mr. Aldrich before presenting them at Albany.

A CHICAGO THEATRE CHANGES HANDS.

Hopkin's West Side Theatre, in Chicago, has been leased for five years of E. H. Macoy and J. Clausen, who will remodel it and operate it as a combination house. Colonel John Hopkins and Henry Meagher, who sub-leased the theatre from Colonel Hopkins, have relinquished their leases. Mr. Macoy has long been known in theatrical circles in Chicago, and is at present connected with the National Show Printing company. Mr. Clausen is a prominent circus man.

EMPIRE STUDENTS' SECOND PROGRAMME.

The Empire Theatre Dramatic School will give the third exhibition of the season on Thursday next, Feb. 25. The programme will include a pathetic episode, *David Harding's Romance*, by Egbert W. Fowler; a dramatization of Nathaniel Hawthorne's "Mosses From An Old Manse" entitled *Rappaccini's Daughter*, by Annie Josephine Levi and Alice Yates Grant, and a farce comedy, *A Before Breakfast Run*, by Henry Stebbins.

THE BOSTONIANS COMING EAST.

The Bostonians, whose new opera, *The Sere-nade*, by Harry R. Smith and Victor Herbert, was produced at Cleveland last Wednesday evening, will return to New York on March 25, when the new work will be presented by them at the Knickerbocker Theatre.

CLAY CLEMENT CRITICALLY ILL.

Clay Clement, whose illness with pneumonia in Chicago was announced last week, is more seriously ill than was at first supposed. His doctors, however, think that they can pull him through.

SARDOU'S PLAY, SPIRITISME.

Sardou's latest play, *Spiritisme*, announced for production at the Knickerbocker Theatre this week, tells the strange story of a young wife, Simone, who is very beautiful and has six millions of francs. She yearns to be loved in return for the great love of which she is capable. She is fond as a child of her husband, but he is a man of science who has devoted much of his time to spiritualistic research and investigation. Already he has become a slate-writing and table-tipping medium and it is in the midst of a session that he is introduced to the audience. His spiritualistic devotion has caused him to neglect his wife and she realizes the inattention that she suffers.

The spiritualist's neglect of his fair spouse has not escaped the eyes of Manuel, a Spaniard, who is dazzled by her beauty and wealth. Simone listens to Manuel's protestations of love, and finally is won by them. He promises, if she will run away from her husband, to take her to Cuba, where they can spend their lives together in the sunshine of each other's smiles, and poor Simone, yearning for love, consents to his proposition. She tells her husband that she is going to visit a friend at some distance, and starts for the railway station with her maid. Putting the latter on the train, she and Manuel go to the Spaniard's house, and here the dramatic intensity of the story begins to assert itself. The railway station has burned before the train left, and the finding of the maid's charred body with a clutch of jewels belonging to her mistress leads to the conclusion that the young wife has perished. Simone wishes to accept this explanation of her disappearance and let it stand, and she urges the Spaniard, now that all others in the world think her dead, to fly with her to Cuba. He does not wish, however, to jeopardize his chance of securing her six million francs and urges her to let her husband know of her disloyalty and permit him to secure a divorce. She will not do this.

Meanwhile the broken-hearted husband has been searching in the ruins for his wife, and appears at Manuel's house to ask if there is not some hope that she may be alive. The wife overhears his outpouring of grief and the great tenderness of his affection. Manuel vouches for no explanation, but Valentine, a cousin, who is Simone's good angel, comes in and tells him of the finding of the body thus administering a final crushing blow to the despairing husband, who leaves the house assured that his wife is dead. Valentine, who knows something of Simone's flirtation with Manuel, refuses to believe that the body found in the ruin is the wife's, and tells the Spaniard that she is not dead, and he demands to see her. The meeting of the cousins which follows brings about the unmasking of Manuel's villainous schemes, and is crowned by the reconciliation of the husband and wife, the latter having loved the former all the while with the ardor of a first affection, although she was not aware of the fact. The restoration of Simone to her husband is effected with sensational spiritualistic accompaniments.

THE TROUBLE AT THE ACADEMY.

The refusal of Charles Kent to go on with his part in *Straight from the Heart* at the Academy of Music last Wednesday afternoon, unless his salary was paid, developed the fact that other salaries were due, and that Edminster, Gerber and Paxton, managers of the play, were unable to meet their obligations. Thirteen of the persons in the cast are members of the Actors' Society, and the matter having been brought to the attention of President John Malone, he requested a meeting of the managers and society members in the cast.

The meeting was held, and Mr. Malone recited the society's views upon the duties of its members in cases such as that in point. Mr. Paxton, however, proposed to satisfy all concerned that certain securities would be negotiated and claims met. The meeting adjourned, but no evidence of negotiable securities was forthcoming, and Mr. Malone sent to the theatre Friday evening letters urging society members to respect the principles of their society, and to refuse to play. But the actors played, nevertheless.

It is understood that one-half of the gross receipts were nightly divided among the actors in *Straight from the Heart*, but that this amount was very far from a respectable proportion of the salaries due, and was merely a payment on account. The play closed at the Academy, Saturday night.

Charles Kent, who resigned from the cast last Wednesday afternoon, said: "When the first salary day came after the production of *Straight from the Heart* at the Academy of Music, I was informed that the treasurer had gone home for some reason and locked the safe, and that salaries would be paid on the following day. We received our money the next day, and everything was all right. But the next week there was another story of unavoidable delay, and I was assured that my salary would be paid very shortly. The next salary day came, and still I was met with excuses, but was informed that I would surely get my money on the following day, which was last Wednesday. I volunteered to forego one week's back salary if the management would guarantee to keep my salary up to date in the future. They agreed to do this, but on Wednesday there was the same hedging. I saw no immediate prospect of getting my money, and as I am not in this business for fun or for my health, I resigned then and there, just after the third act of the matinee. The managers' intentions may have been all right. I am not criticizing them on this score, but I could not stand such methods of doing business."

SALE OF THEATRICAL EFFECTS.

At the Standard Storage Warehouse there were sold at auction, last week, several large

lots of theatrical effects, accumulated by the Aronson brothers during their occupancy of the Casino. The sale was an outgrowth of the many business complications which have involved the Casino. The goods were sold under an order secured from a court by Receiver Franklin Blew. Various local managers, artists and costumers were among the purchasers. The old chairs brought good prices, but tables, carpets, costumes, shoes, curtains, office furniture, trunks, about twenty operas, and so on of other things were sold at figures which plainly proved that no mere sentimental interest attached to the bidding.

THE CAST OF NEVER AGAIN.

Charles Frohman's forthcoming production of the French farce, *Never Again*, is scheduled for the Garrick Theatre March 8. The complete cast will include E. M. Holland, Agnes Miller, Fritz Williams, Elsie de Wolfe, Sam Reed, May Robson, Joseph Humphreys, Jessie Mc Kay, Alfred Fisher, Anita Rothe, Charles J. Gibson, Walter Harvey, William Frank, Ita Kamp, Vashti Turner, Fred Morris, William Forrest, Lillian Sullivan, James Kearney, Alice Arnold, Jessie Gilbert and Annie Miers.

ACTORS' SOCIETY BADGES.

The emblem badge of the Actors' Society of America, bearing the Shakespeare arms and the initials of the Society, handsomely enameled in appropriate colors, will be ready for delivery to members on March 1, when a badge may be obtained from the secretary, P. J. Reynolds, 142 Broadway, New York city, upon payment of \$1.

REFLECTIONS.

Manager Frank L. Peiley spent Sunday at Washington.

Contracts have been signed for the appearance of the Damrosch Opera company in Brooklyn next month.

Madame Lillian Nordica will sail for Europe after the close of her concert tour this week.

Madame Nellie Melba has cabled that she will sail for America to-morrow (Wednesday).

Maude Hoffman has replaced Maude Venner in E. S. Willard's company, Miss Venner having been compelled by illness to rest. Olga Brandon, contrary statements notwithstanding, is in the best of health, and is still playing the leading role in *The Rogue's Comedy*.

Robert Mantell, who did a big business in Boston last week, is in Jersey City this week.

Charles Klein and John Philip Sousa are at work upon a new operetta, to be entitled *The Bride Elect*.

Jessie Bartlett Davis has announced that she will retire from the Bostonians at the end of the present season.

The New York and Staten Island Amusement company, of New Brighton, Richmond County, was incorporated at Albany, last Friday, to "maintain various amusement enterprises." The capital is \$500, and the directors are Arthur D. Chandler, Orange, N. J.; Francis C. Butler, New York, and Herbert E. Bowen, Brooklyn.

George Wotherspoon has retired from the business management of *The Sporting Duchess*, and has been succeeded by Fred M. Rankin, a wealthy woolen merchant, who has been indirectly interested in theatrical affairs for many years past.

Edwin Milton Royle has arranged to give in this city a trial performance of his newest play, *One Plus One Equals Three*. He has secured the Garrick Theatre for Monday afternoon, March 1. The cast will include Selena Fetter, Ida Conquest, Ida Jeffreys Goodfellow, Jessie McElroy, Orrin Johnson, W. H. Crompton, Theodore Roberts, Herbert Syeling, Joseph Cusack, and Edwin Milton Royle.

The Ballet Girls' Association will give a fancy dress ball at Terrace Garden on Tuesday evening, Feb. 23. There will be a ballet, in which coryphees will appear in the same costumes in which they are seen nightly at the various theatres, and variety "turns" under the direction of the committee.

Annie St. Tel, whose picture appeared in last week's MIRROR, has been conducting telegraphic negotiations with F. Ziegfeld, Jr., during the past week, and the result is that she rejoined the company in Washington yesterday.

The souvenirs presented at the fiftieth performance of <

CORRESPONDENCE.

[CONTINUED FROM PAGE 9.]

being carefully looked after during Mr. Weis's illness by Assistant-Manager, James M. Drake, and Sam C. Wiel, treasurer, to the satisfaction of all.—James M. Drake will have charge of the Summer attractions here the coming season, having leased the Auditorium for the Summer season.

PARIS.—PETERSON THEATRE (Sol Davis, manager): Old Homestead 10; good house; audience well pleased. Alabama 12; fair audience. Performance very inferior to what Brainbridge's co. previously gave.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): The Florence Hamilton co. in repertoire at popular prices to S. E. O. at each performance 8-12; performances very satisfactory. Murray and Mack to the largest and most appreciative audience of the season 12; co. first-class. Ellen Beach March 2.

SHERMAN.—Cox's OPERA HOUSE (Frank Ellsworth, manager): Vitascopic and Vanderville on 8 to poor house; poor performance. Yaw Concert co. 11 to packed house; enthusiastic audience. Miss Vaw received flowers and Mr. Dick was encored repeatedly. Clementine English co. in Alabama 12 to excellent business. William Roberts in Faust 10.

HILLSBORO.—LAURENCE OPERA HOUSE (Shields and Mandrell, managers): Ryley's Canadian in Our Flat to medium business 11. Ellen Beach Yaw in concert 10.

EL PASO.—MYAN'S OPERA HOUSE (H. Godwin Mitchell, manager): Jules Grau Opera co. in Beggar Student, Tar and Tarter, Fra Diavolo, Paul Jones, Erminia, Bohemian Girl, and Ship Ahoy 8-12; receipts averaged \$500; performance highly satisfactory.

MARLIN.—KING'S OPERA HOUSE (Chester Halle, manager): Intermezzo Antoinette gave a concert for the benefit of Beckner's Orphan Home 11. The hits of the evening were made by Mrs. Chester Hale and Misses Battle and Cartwright.—Maunger Hale now has the control of twelve Texas theatres.

HOUSTON.—SWANSON AND COOMES' OPERA HOUSE (Henry Greenwall, manager; E. Bergman, manager): Murray and Mack in Finnigan's Courtship drew a large though topsy-turvy audience 10. Baldwin-Melville co. 11 to good house. Side Tracked did only a fair business 12. The Baldwin-Melville co. presented East Lynne and A Legal Wrong afternoon and evening 12; packed house at both performances. The Old Homestead 12; Alabama 12; Our Flat 10.—TURKISH HALL: The Harvard Quartette gave an enjoyable musical 12 to fair house.

PALESTINE.—TURKISH OPERA HOUSE (Dillies and Swift, managers): Professor Lee, hypnotist, 8-12, except 12, to big business; entertainment very much enjoyed. Murray and Mack in Finnigan's Courtship 12 to capacity of the house. The play contains some very clever specialties which were greatly enjoyed. Grace Canings received numerous curtain calls.

AUSTIN.—HANCOCK OPERA HOUSE (Eggsby and Walker, managers): Murray and Mack presented Finnigan's Courtship 8 to fair business. Julie Walters's Side Tracked 9; poor business. Old Homestead, matinee and night, 12; large and pleased houses. Florence Hamilton in repertoire 12-13; Ryley's Comedians 12.

DENISON.—OPERA HOUSE (Milton L. Zepstein, manager): Marquette, by local talent, 8-12; big business; creditable entertainment. Edison's Vitascopic and Vanderville co. 9, 10; good house; poor performance. Old Homestead 11 delighted one of the largest audiences of the season; performance highly satisfactory. Alabama 12; White Crook 10.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gant, manager): Blind Boone Concert co. 10 to fair and well-pleased audience. Julie Walters in Side Tracked 12.

TEXARKANA.—CHIO'S OPERA HOUSE (Harry Ehrlich, manager): Alabama to a good audience 11; well received. Murray and Mack 12; White Crook 12.

GAINESVILLE.—GALLIA OPERA HOUSE (Paul Gallia, manager): Vitascopic and Elite Vanderville co. 11 to small house; very poor. Ellen Beach Yaw, accompanied by Miss Lee and Mr. Dick 12 to good house; fine entertainment. Clementine English's co. in Alabama 12; Kempton Comedy Ko 12-13.—ITEM: Owing to illness Miss Vaw was unable to appear 12.

DALLAS.—OPERA HOUSE (George Ansey, manager): Old Homestead 8, 9 to very good business. The original quartette met with a hearty reception; co. evenly balanced. Ellen Beach Yaw 10 to rather a small but appreciative audience. The Liliputians 11-12; attendance small. Holmes and Wolford Comedy co. 13-14; Punch Roberts 12.

VOAKUM.—FRONT STREET THEATRE (W. J. Douglass, manager): Princess Bonnie, by amateur talent from Hallettsville, for the benefit of fire co. here 12 to a large and appreciative audience.

TYLER.—GRAND OPERA HOUSE (T. W. Park, manager): House dark 7-12. Side Tracked 10.

BIRNMOUTH.—GRAND OPERA HOUSE (Alex. Simon, manager): Side Tracked 10; Our Flat 10.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (R. M. Weaver, manager): House dark 8-12.

GREENVILLE.—KING OPERA HOUSE (J. O. Temperton, manager): Ryley's Comedians in Our Flat 8 to moderate business; good co. and splendid performance.

HELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Roberts in Faust 9 to fair business; performance excellent. Mr. Roberts received five curtain calls.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Katie Putnam, assisted by Champion James J. Corbett, presented The Little Maverick 9 to a house packed from pit to dome. Pawley's co. 10-12 and matinee 13 presenting The Great Unknown 10; The Charity Ball 11; The Two Hours' Chase 12; The Ensign 13 and The Highest Bidder, matinee 13, all to good business.—GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. week of 8 in Bankers Daughter to good houses.—LYCUM THEATRE (Gates and Ellsworth, managers): The Georgia University Graduate Minstrels 11-12 to good business; people turned away opening night.—ITEM: Each one of the Pawley's co. was received a royal reception, especially Madge Carr, Cook, Blanche Rose, Lillian Rose, Harry Corson Clarke and Mr. Pawley. There were flowers, salvoes, and curtain calls out of mind. Little Mildred the child actress creates a very favorable impression and received considerable attention. Hope Rose, although new to us, became at once a favorite. Mr. Pawley will sell for Ensign immediately after the close of his season. He says that the only contract yet closed for next season is with Blanche Bates for leading lady. Thomas Rose, of the Stock co. at the Grand, and Hope Rose, of Pawley's co., are a brother and sister and have been separated for several years.

GODDIN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Dasher to fair house 12; first-class performance; bullet very good. Blitter Theatre co. 13-20.

VERMONT.

BUTLINTON.—OPERA HOUSE (A. W. Higgins, manager): Sunshine of Paradise Alley to S. E. O. 15; finished performance; highly delighted and enthusiastic audience. Sowing the Wind 24; Freeman's Railroad Ticket Nov. 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Gorman's to small house 12; Sunshine of Paradise Alley to large audience 16. The local selections were particularly good. Sowing the Wind 18.

HELLOWS FALLS.—OPERA HOUSE: Sowing the Wind 18.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Joe Ott in the Star Gazer 12; fair business. Pawley's Concert 15 to crowded house. Sunshine of Paradise Alley 16 to good business. Sowing the Wind 22; Princess Phoebe March 1, 2; Railroad Ticket 5.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House dark 11-12.

VIRGINIA.

LYNNBURG.—OPERA HOUSE (F. M. Dawson, manager): The Rachelle Renard co. met with such success during their week's engagement 8-13 that they remained here 14-17, giving six performances. Thomas Q. Seabrooke in The Speculator 19; large advance sale.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Nelly McHenry in A Night in New York 12 to good business; performance excellent; audience more than pleased. While here the co. rehearsed a

new comedy, that will be produced for the first time at Mobile, Ala. The title is A China Widow, and is from the pen of John Fowler. Thomas Q. Seabrooke 18.

PETERSBURG.—ACADEMY OF MUSIC (Pan and French, managers): Rachelle Renard 23-27.

NORFOLK.—ACADEMY OF MUSIC (A. R. Dunberry, manager): Eugene Blair in East Lynne and Jane Eyre 11, 12; good business; performance satisfactory. Primrose and West's Minstrels 13 to S. E. O.; performance good. Nat C. Goodwin in An American Citizen to 12; performance excellent. Floy Crowell 17-20 to low prices in Molly Brown, The Circus Girl, La Bella Rusa, A Fatal Error, and The Tennessee Hayride.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Stanhope's Brigade Band 13 to S. E. O.; elegant performance. Edison's Projectoscope 16-20 offered to large and well-pleased audience. Off the Earth 27.

ROANOKE.—ACADEMY OF MUSIC (C. W. Becker, manager): Sol Smith Russell in A Bachelor's Romance 26 for Elks' benefit.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (E. E. Whitmore, manager): Dark week of 13. McSorley's Twins 18; Dowd's Auction 20.—LUMTHOUSE THEATRE (J. G. McNamara, manager): Dark week of 12.

SEATTLE.—THEATRE (Cal Holz, manager): Charles Vale's New Devil's Auction 12, 13.—THIRD AVENUE THEATRE (W. M. Russell, manager): Ferguson and Erickson in McSorley's Twins to packed houses week of 7; splendid performance.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Columbia Comic Opera co. presenting Ia Minot, Erminie, Pinocchio, and Boccaccio 10-12 to fair business.—ARCANA THEATRE (Chase and Daniels, managers): Under Two Flags 8-12; fair attendance.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Rieser, manager): Rossow Company co. 15-17; good business and pleased. My Friend from India 20; Prisoner of Zenda 20, 21; Tim Murphy March 2.—GRAND OPERA HOUSE (Charles A. Feiler, manager): New York Stars 11-13 to very good business. Busch of Keys 15, 16 with inadequate co., to fair business. In Missouri 25-27; Lillian Kenney 1-3.

CLARKSBURG.—TRADE'S GRAND OPERA HOUSE (Horn and Hornar, managers): Hoyt's A Bunch of Keys gave a poor performance 13 to rather large audience. Gorton's Minstrels 20; Madge Tucker 25-28.

PARKERSBURG.—AUDITORIUM (Kenny and Smith, managers): The Girl I Left Behind Me 20 to delighted audience. A Sporting Chase 20; John Griffith in Faust 20; Our Friend from India 22.

CHARLESTON.—BURLIN THEATRE (H. S. Burlew, manager): Langdon's Dramatic co. presented The Golden Cliff 25; His Lordship 26; and The Noble Outcast 27; to fair business. Edison's Vitascopic 18, 20; Griffith's Faust 24; Georgia Minstrels 25; Eddie Foy in Off the Earth 26; Dick Ferris' Comedians in repertoire March 1-6.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambeth, manager): Side-Tracked 12; performance excellent; house good.

FAIRMONT.—OPERA HOUSE (Edith E. Meredith, manager): A Bunch of Keys 18; Gorton's Minstrels 22; Al G. Field's Big White Minstrels March 11.

WESTON.—OPERA HOUSE (J. S. Fluster, manager): House dark 10-17. Gorton's Minstrels 19; Side-Tracked 27.

MORGANTOWN.—OPERA HOUSE (M. J. Tonner, manager): Non Jollity co. 11; good business. Busch of Keys 19.

HUNTINGTON.—DAVIS THEATRE (B. J. Davis, manager): Charles A. Gardner 11; good performance; fair business. Edison Vitascopic co. 18-19; fair business. The White Crook 20; Georgia Minstrels 24.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber, manager): Teusner's Pardise 12; fair house; good co.

RACINE.—BURLIN THEATRE (J. B. Johnson, manager): King Lear was presented by Frederick Ward and a good co. & audience of good size and well satisfied. A Black Sheep, with Otis Harlan in the title role, to large business 12. One of the best pleased audiences of the season. 8 Bells 12; Human Hearts 21; Marine Band 25.

KENOSHA.—RHOE OPERA HOUSE (Joe Rhode, manager): Hoyt's Comedy co. in Faust and other plays 8-12; fair performances; moderate houses. Byrne Brothers' 8 Bells 12. House dark week ending 27.

MARINETTE.—TURNER OPERA HOUSE (Julius E. Ulke, manager): Fontaine's week of 8; poor business.

WISCONSIN.—GRAND OPERA HOUSE (W. H. Stoddard, manager): His Lord's Human Hearts 12 to the capacity of the house. Byrne Brothers in 8 Re's 18.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Frederick Warde in King Lear 11 to a big house. Mr. Warde gives a much finer production of the play than he did a year ago. Byrne Brothers 8 Bells 18.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Mevin, manager): Tennessee's Pardise to a large house 10; elegant performance. Thomas W. Keene March 2.

EAU CLAIRE.—GRAND OPERA HOUSE (F. B. Burlingame, manager): Thomas W. Keene 24; Edison's Vitascopic 25-28.

MADISON.—THEATRE: Hoyt and McKee's co. in A Black Sheep 13 to the capacity of the house. Otis Harlan as Hot Stuff was repeatedly encored, responding with a speech. William De Vere, Harry Lockstone, and James Native were well received. The audience was unusually enthusiastic. The Iron Master (local talent) 21; Thomas Keene 27.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Tennessee's Pardise 9; general satisfaction. Hoyt's A Black Sheep 11; large and well-pleased audience.

WISCONSIN.—GRAND OPERA HOUSE (F. E. Shultz, manager): Stock co. week of 8 in Bankers Daughter to good houses.—LYCUM THEATRE (Gates and Ellsworth, managers): The Georgia University Graduate Minstrels 11-12 to good business; people turned away opening night.—ITEM: Each one of the Pawley's co. was received a royal reception, especially Madge Carr, Cook, Blanche Rose, Lillian Rose, Harry Corson Clarke and Mr. Pawley. There were flowers, salvoes, and curtain calls out of mind. Little Mildred the child actress creates a very favorable impression and received considerable attention. Hope Rose, although new to us, became at once a favorite. Mr. Pawley will sell for Ensign immediately after the close of his season. He says that the only contract yet closed for next season is with Blanche Bates for leading lady. Thomas Rose, of the Stock co. at the Grand, and Hope Rose, of Pawley's co., are a brother and sister and have been separated for several years.

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MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Gorman's to small house 12; Sunshine of Paradise Alley to large audience 16. The local selections were particularly good. Sowing the Wind 18.

HELLOWS FALLS.—OPERA HOUSE: Sowing the Wind 18.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Joe Ott in the Star Gazer 12; fair business. Pawley's Concert 15 to crowded house. Sunshine of Paradise Alley 16 to good business. Sowing the Wind 22; Princess Phoebe March 1, 2; Railroad Ticket 5.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House dark 11-12.

WYOMING.

CHEVENNE.—CARRY'S OPERA HOUSE (E. F. Stahle, manager): Euclid Goodrich 11 in My Wife; performance and attendance good.—CARRY'S OPERA HOUSE (E. F. Stahle, manager): John Dillon in Wanted, the Earth, had large and appreciative audience.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): M. A. A. Minstrels opened to a good business 16 and gave an excellent performance which was repeated 17, 18.—QUEBEC'S THEATRE (J. B. Sparrow, manager): John W. Keene, the Irish comedian, opened 15 to fair business in the Bell's of Shandon. The play is well acted and very prettily staged.—THEATRE ROYAL (Sparrow and Jacobs, managers): French Folly co. opened 15 to a packed house and gave a fair burlesque and vaudeville performance.—THEATRE FRANCAIS (W. E. Phillips, manager): Stock co. played Moths 16 to excellent business. Berry Hill Hope added another to the list of her variety bill.—ITEM: Albert sings at the Monumental National 22. Richard Minstrels played Dr. Jekyll and Mr. Hyde to a crowded house 18. Arthur Bell is on tour directing the rehearsals of The Mouse.

banks which is to be produced by Ella Walker and Ada Moylin March 7.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's; Clay T. Verner, M. S.; New Britain, Conn., Feb. 21; Springfield, Mass., 21; Newark, Conn., 22; New London 22; Boston, Mass., 27; Trenton Mar. 1; Newark, N. J., 2; Hartford, Conn., 3; New Haven 6, 6; New York city 8-12).

ARMED MALE (D. W. Tracy and Co., mgr.); Butler, N. Y., Feb. 27.

A BACHELOR TICKET (White E. Seven, mgr.); Troy, N. Y., Feb. 27; Montreal, Can., March 8-13.

AN IRISHMAN (Augustus Daly, mgr.); New York city—indefinite.

ALACAR'S STOCK (Belasco and Jordan, mgr.); San Francisco, Cal.—indefinite.

A LION'S HEART (Car. A. Hausein, prop. and mgr.); Philadelphia, Pa., Feb. 19-27.

ARNOLD WOLF (J. S. Adusky, O., Feb. 20-27).

AMERICAN DRAMATIC (Joe C. Logan, mgr.); Catharine, No. 10—indefinite.

A BAGGAGE CHECK (Blaney's; W. S. Butler, M. S.; New Haven, Conn., Feb. 21; Franklin 5; Worcester, Feb. 21; Louisville 2; Scranton 2; Ottawa 4; Akron 5; Toledo 6; Chicago 7).

A CALL TO CHIVALRY (Augustus Daly, mgr.); Worcester, Mass., 2; Worth 25; Dallas 25; Greenville, S. C., 27; Terrell 28; Mar. 1; Tyler 2; Palestine 2; Marshall 4; S. Commerce, La., 6; Monroe 6.

A SON'S TRUTH (Tracy and Webster, prop. and mgr.); New Haven, N. Y., Feb. 21; Weston 21; Stratford 25; Stamford 26; New Haven 26; Greenwich 26; Stamford 27; West Superior 2; East Clinton 2; Wilton 2; Monroe 12; Milford 12; Stamford 12.

HUMANITY (Wm. A. Brady, mgr.); Minneapolis, Minn., Feb. 21-27; Milwaukee, Wis., 23 March 4; Chicago 7-12.

HUNGARIAN III (Brooklyn, N. Y., Feb. 22-27).

IRVING FRENCH (Kauf, O., Feb. 20-26, All 8-2-12).

IN GRASS WE GROW (Cincinnati, O., Feb. 20-March 6).

JAMES PARSONS (Waggoner, I. T., Feb. 21-27).

JIMMIE AND ROBERT TAYLOR (Theodore Roosevelt, prop.); New York city, Feb. 8-March 6; Baltimore, Md., 12.

JIMMY DICKIE (O. H. Cook, prop.); Cincinnati, O., Feb. 12-18.

JONES CARRIERS (T. S. St. John, mgr.); Parkersburg, W. Va., Feb. 21; Charleston 24; Huntington 25; Ashland 25; Weston, O. S., Clarendon 16-18; Jackson 18; Williamsport 2; East Clinton 2; Wilton 2; Monroe 12; Milford 12; Stamford 12.

JONES OF KORN (Gas Belasco, mgr.); Waycross, Ga., Feb. 22-27; Atlanta 26; Mechanicsville, N. Y., 6.

KRISZTA'S STREETS (George Becker, mgr.); Columbus, O., Feb. 22-27; America, March 1-6; Atlanta 6-10; Atlanta.

LAWLESS AND DUNN (Davis and Keogh, mgr.); Brooklyn, N. Y., Feb. 20-27; Newark, N. J., March 14.

LAWLESS-MUNRO COMPANY (Monte Thompson, mgr.); Norwich, Conn., March 1-6; New London 8-12.

MAGNETIC THE MAGICIAN (Edward L. Rosen, mgr.); Worcester, O., Feb. 20-26, noon 24; Worcester 28; New Castle, Pa., 27.

MAID OF KORN (Gas Belasco, mgr.); Waycross, Ga., Feb. 22-27; Atlanta 26; Mechanicsville, N. Y., 6.

MARIE'S STOCK (George Becker, mgr.); Columbus, O., Feb. 22-27; America, March 1-6; Atlanta 6-10; Atlanta.

MARY GIRL (Lillian Keene; Jack Lodge, mgr.); Utica, N. Y., Feb. 22; Worcester 24; Coming 25; Hartford 25; Glens Falls, Saratoga 5; Albany 13.

MISS KALENDAR (J. P. Getty, mgr.); Providence, R. I., Feb. 22-24; Lowell, Mass., 24-27; New Haven, Conn., March 1-3.

BLACK SPIDER (Hoyt and McKee, mgr.); Chicago, 11, 12; Marion 13; Pittsburgh, Pa., March 1-6; Washington, D. C., 8-12.

CARL A. GARDNER (Del S. Smith, mgr.); Los Angeles, O., Feb. 4-27.

CHESS HOLLOW (Al Caldwell, mgr.); Cleveland, O., Feb. 20-27.

CLARA TURNER (Webster, Mass., Feb. 20-27).

CHARLEY'S AUNT (Julia Cahn, mgr.); Hudson, Pa., Feb. 21; Lancaster 21; Boston 25; Rochester, N. Y., 25-27; Albany March 1-4.

CREAM PIE (Will E. Collins, mgr.); Anderson, S. C., Feb. 24-27.

CROWN ROYALE (Augustus Pitou, mgr.); New York city, Jan. 20—indefinite.

CORSE PAYTON (W. E. Dunham, mgr.); New Haven, Conn., Feb. 22-27; Lawrence March 1-7; New Haven, N. H., 8-12.

CRAZIE LIMA (Arthur Woodson, mgr.); Macon, Ga., Feb. 21; Decatur 22; Atlanta 25; Birmingham 27; Selma 27; Tuscaloosa 2; Troy 2, 4; Columbia, S. C., 6.

CROWN PRINCE (Augustus Pitou, mgr.); Philadelphia, Pa., Feb. 24-27.

CROWLEY CLARKS (Harrisburg, Pa., Feb. 22-27; Baltimore, Md., March 14).

CROWN LOVE COURT (May Irwin); New York city, Jan. 4—indefinite.

CROWN KING (Hobart, William A. Brady, mgr.); Philadelphia, Pa., Feb. 20-27.

CROWN WOMAN (Hoyt and McKee, mgr.); New York city, Feb. 8-12.

CROWN'S VOW (New York city Feb. 8-12).

DATE'S STARS (E. C. Reeve, mgr.); Cincinnati, N. Y., Feb. 22-27; Brooklyn, N. Y., March 1-4.

DEAREST AMERICA (John W. Vogel, mgr.); Boston, O., Feb. 21; Gloucester 22; New Castle 22; Dover 22; Ellington, N. H., 22.

DANIEL SULLY (J. H. Davis and Co., mgr.); Milwaukee, Conn., Feb. 22; Worcester 22; Elizabethtown, R. I., 21; Attleboro, Mass., 22; Providence 22; Bristol, Conn., 27; Fall River, Mass., 2, 3; Plymouth 4; Brockton 5; New Bedford 6; Gardner 6; Lawrence 9; Salem 10; Gloucester 11; Anthony 12; Fall River 13; New Bedford, N. H., 12.

DANIEL'S BOSTON (John F. Hayes, mgr.); Boston, Mass., Feb. 22-27; Worcester 22; Fall River 22; Ellington, N. H., 22.

DARKEST AMERICA (John W. Vogel, mgr.); Boston, O., Feb. 21; Gloucester 22; New Castle 22; Dover 22; Ellington, N. H., 22.

DAFFY STOCK (Edwin Elroy, mgr.); Wilmington, Del., Feb. 20-27.

DAFFY THEATRE STOCK (Charles Frohman, mgr.); New York city, Dec. 20—indefinite.

DALE WILLARD (W. E. Sterling, mgr.); Milwaukee, Wis., Feb. 20-27; Milwaukee 25; Chicago, 26; Winona, Minn., 26; Salt Lake City, 27; Troy 2, 4; Columbia, S. C., 6.

ELIZABETH SPENCER (W. M. Goodhue, mgr.); Louisville, Pa., Feb. 22-27.

ELIZABETH SPENCER (W. M. Goodhue, mgr.); Louisville, Pa., Feb. 22-27; Scranton 22, 25; March 1-2; Reading 25; Lebanon March 1; Hatfield 2; Ashland 2; Mt. Carmel 4; Sheshequin 5; Bethlehem 6.

E. H. SOUTHERN (Daniel Frohman, mgr.); Cleveland, O., Feb. 22-27.

EMILY DANCERS (Thomas W. Ryker, mgr.); Cleveland, O., Feb. 22-27; Columbus March 1-4; Toledo 4-6.

EDWARD HARRIGAN (Dave Graham, mgr.); Syracuse, N. Y., Feb. 22-27.

EMMA WARREN (Savannah, Ga., Feb. 22-27).

EMMY DAVENPORT (Ben Stern and Archie MacKenzie, mgr.); Denver, Col., Feb. 22-27; Salt Lake City, Utah, March 1-4; San Francisco, Cal., 4-10.

FOR FAIR VIRGINIA (Mr. and Mrs. Ross Whittie; Julian Maggs, mgr.); Houston, Tex., Feb. 21, 25; Corpus Christi 25; Waco 25; Ft. Worth 27; Dallas March 1, 2; Paris 2, 3; Ft. Worth 4, 5; Springfield, Mo., 5; Kansas City 8-10; Leavenworth, Kas., 11; St. Joseph, Mo., 12; Lincoln, Kas., 13.

FALLEN AMONG THIEVES (Davis and Keogh, mgr.); New York city March 1-6.

FARNESE WARDE; Grand Rapids, Mich., Feb. 21.

FAREWELL (P. H. Wilson, O., Feb. 18-22; March 12-13).

FAREWELL (Armstrong and Fitzpatrick, mgr.); Danville, Va., Feb. 22-27.

FAREWELL (Fitzpatrick, mgr.); Danville, Va., Feb. 22-27.

FAREWELL (Fitzpatrick, mgr.); Philadelphia, Pa.—indefinite.

FAREWELL (John A. Farquhar, mgr.); Philadelphia, Pa.—indefinite.

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VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Robert Hilliard and his company continue to present *The Littlest Girl*. This is his second and last week. The American Biograph remains on a bill card. The bill also includes Ryan and Richfield, in their Irish sketch; the Six Glumshaws, acrobats; Phyllis Allen, comedienne; Leon La Roche, in his mysterious rolling gags; Eddie Krapley, singer of comic songs; Sam Stone and Jane Cooper in a new sketch; C. W. Littlefield, mimic; J. Stuart Blackton, pantomime comedian; Pittenger Trio, comedians; Stone and Sparks, Hobson Farthings, singer; Kurtz, juggler, and others.

Plaza Palace.

Marie Dressler is retained on account of her pronounced hit last week. The other attractions are Lassiere's Cinematograph, with new views; Sam Devore, comedian, and his entire company, including Cambell and Carlton, operatic for voices; Florence Miller, singer; Flynn and Walker, sketch team; the Brothers Rosel, comedians; Smith and Chapman, sketch; Bernice Dallyn, burlesque; and Catherine R. Palmer, vocalist. A "Silly Dinner" sketch is a feature with Leslie Mortimer and "Little Africa" in the principal parts.

Proctor's.

Eva Kendall is the star of the bill. The Cherry Sisters, of Cedar Rapids, Iowa, are a special attraction. The other performers are Mr. and Mrs. William Robins in *The Counsel for the Defense*; John Kornell, Irish comedian; Johnson, Devonport and Lorilla, acrobats; Colby and Way, sketch team; Little Louise Trues, the phenomenal whistler; Master Witter J. Peabody, boy soprano; Flynn and Erroll, sketch team; Failes and Sonne, musical comedians; Katherine Gylan, club juggler; and Don't Brothers, banjoists.

Hammerstein's Olympia.

Several new faces are in this week's bill: Auguste Van Blen, of course, remains the star. The others are Kitty McNeill, the dainty comic dancer; Fields and Lewis, talking comedians; Felix and Cain, comedians; Herr Gras and his babies and doctery; De Bell, the clay modeler; the Pantzer Brothers, who are in their last week; Ed Latell, harpist-comique; Halina and Pettibone, violinists; Sill's Dinner, with Cora Routt and Little Egypt, remains a feature. On the roof are the Sie Hassan Ben Ali Troupe of Arabs, "Chuck" Connor, Sisters Franchonetti, the Chonberski Troupe, and the bicycle polo team.

Tony Pastor's.

Mr. and Mrs. Charles T. Ellis are the stars, appearing in Mrs. Hogan's Music Teacher. The others are Burt Shepard, story teller; James and Fanny Donovan, Irish sketch; Jerome and Bell, sketch team; Little Westerns, musical experts; Billy Carter, banjo comedian; J. W. Myers, baritone; May Wentworth, musical monologuist; Belle Hathaway's monkeys and dogs, the Pantomimic Trio, Fritz, Leslie and Eddie; W. E. Whittle, ventriloquist; Harry Kramer, bicyclist; De Coite, magician; Dick Sands, dancer and comedian; and the only Tony Pastor.

Weber and Fields's Broadway Music Hall.

Under the Red Globe, Herbert and Stromberg's new burlesque, is the chief item on the bill. All the favorites of the stock company are in the cast, and the production is superb. The olio is furnished by Maggie Fielding, Howell Hansen, and Lizzie Evans, who appear in *The Man Upstage*; Al Grant, monologuist; Imro Fox, the comic conjurer, and Abachi and Massaud, acrobats.

Koster and Bial's.

Marie Halton, comedienne, and Williams and Walker and their fourteen assistants, in the great cake walk, are the features of a bill which includes George Howard, who imitates Anna Held; Wood and Sheppard, musical comedians; Florence Bindley, musical and singing comedienne; Marcelline Millay, eccentric; Alexander Tacius, female impersonator; the three Krasuckis, grotesques; the Kronemann Brothers, burlesque gymnasts, and the five Oranians in a pantomime.

LAST WEEK'S BILLS.

Keith's Union Square.—Robert Hilliard made his first appearance in New York as a vaudeville star in *The Littlest Girl*, which he presented several months ago at Hoyt's. The play was splendidly staged. A new scene, prettier and more elaborate than anything ever seen before at this house, was used, and everything possible was done to enhance the effects of the play. Extra musicians were engaged to play softly, when the action required it, and the light effects were perfectly managed. Manager Fynes deserves the greatest credit for the manner in which he has presented Mr. Hilliard to the patrons of Keith's.

In regard to the play, which has already been noticed in *THE MIRROR*, little need be said except that it was splendidly played by Mr. Hilliard and his associates. The Littlest Girl has probably more pathos in it than any piece ever presented in a vaudeville theatre, but it kept the attention of the audience, and its good points were liberally applauded. Edward Holland was efficient as Carruthers, John Wolfe was the valet, and Little Alice the Littlest Girl.

George W. Monroe appeared in Aunt Bridget and rolled off his "O, goosh!" monologue to the great delight of the spectators. He ought to have the monologue revised and drop some of the gags which are growing a little rusty.

Frank R. Blair and Edith Merrill presented a new sketch called "Snowed In." It is an amusing spot, but it could be a great deal funnier. There is a good deal of superfluous dialogue and the laughs are not as frequent as they should be. The dust about the toys is the best thing in it. Payne Clarke, the tenor, sang all of his selections without leaving the stage. His voice is clear and strong and his selections were appreciated. Flakowski, the animal mimic, made a hit in spite of a very severe cold which marred his work. Riley and Hughes did some good dancing of the buck and wing description. Others who were on the bill were Guver and Goodwin, the Everett Trio, Albertus, Bertram and Weston, O'Rourke and Burnett, Drawee, the Weston Sisters, Tommy Hayes, and the Rice Brothers.

TONY PASTOR'S.—Filson and Erroll made a big laughing hit as usual with their Women vs. Men sketch, which has not been seen here in some time. It wears well, and the laughs come in in the same old places. Florrie West con-

tinued her engagement and made her regular hit. Florence Bindley played on her bells and xylophone, and sang some pretty songs. The French Troupe did some very smart work on their bicycles. Crane Brothers and Bernard presented a new Babe sketch which has many amusing points. Joe and Fanny Fields made a hit in their comedy sketch. The French were sure to advantage in their East-Side sketch. The Red Birds are versatile, and did a little of everything. Farley and Cameron and the Siberians were amusing in sketches. Others on the bill were Collins and Ray, Professor Wallace and Miss Dolce. Tony Pastor contributed his usual quota of songs.

Hammerstein's Olympia.—Phyllis Rankin made her first appearance here, and created a very good impression with her songs, which included her famous imitation of Anna Held in "Come Fly With Me."

George Fuller Golden rattled off his monologue, which met with very hearty appreciation. He added some new stories last week, which have a free flavor. George Evans was warmly applauded for his clever recitation of his own "cow" songs. De Bell, the clay modeler, made a hit every time he threw a ball of putty at the board. Signor Alberto sang some selections from the grand opere in a modulating baritone voice.

Annette Van Blen played the cello in his own musical way and was repeated success. Holmes and Petherill, Pantzer Brothers, Edwin Latell, and Sato, the singer, were entirely satisfactory. Sill's Dinner, with Cora Routt, and Little Egypt closed the bill as usual.

On the roof Professor Deherty's troupe of poodles, Sie Hassan Ben Ali's Arabs, "Chuck" Connor and Annie Wilson, the cyclo-polo team, the French Quadrille dancers, and the

antics. Grotesque turns were done by the three Krasuckis, Marcelline and Millay, Kronemann Brothers, and the five Oranians. Alexander Tacius gave his female impersonation as successfully as ever.

PROCTOR'S.—An all-star bill was the attraction, and the result was that the pretty theatre could not hold all the people who wanted to get in. Lew Dockstader was never in better form, and his monologue went with a rush. He had some new and happy local hits, as usual.

Lawrence Hanley made his vaudeville debut in a sketch called *The Actor's Sweetheart*. He was assisted by Jane Salveter. The piece was constructed by Kenneth Lee, with a view of showing Mr. Hanley's ability as a Shakespearean actor. He delivered Mark Antony's oration from Julius Caesar in the masterly style which won him recognition years ago with Booth and Barrett, and the applause which greeted it showed that even in the vaudeville theatre Shakespeare is appreciated. Mr. Hanley also recited a strong selection from Virgil, which made a deep impression. There is some bright dialogue in the sketch, and Miss Salveter distinguished herself by appearing in three characters. Mr. Hanley wore appropriate costumes, and looked very handsome.

Mark Sullivan and Rillie Davies were seen for the first time here in their sketch, *The All Money Club*. It is a sparkling affair, full of life and action, and the performers worked in it with a vim which brought them laughter and applause. Hattie Starr introduced a new specialty, in which she was very successful. She stood in a small frame, which was draped in black and illuminated with a strong light. As she sang her songs, views were thrown on screen. Her ditties were all of a bright, cheerful order, and the illustrations were splendid.



ANNA STANNARD.

inimitable way, and received any number of encores.

Lindner's Cinematograph was seen here for the first time, and the interesting views were applauded to the echo. Carr and McLeod, who made a hit the previous week at the downtown house, repeated their success. John T. Powers gave out some good jokes and did some smart dancing. The Seymour did an excellent acrobatic specialty, as did also O'Brien and Hawley, who are very popular. The bill was well balanced and gave general satisfaction.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—The Geeler finished a long and highly successful run on Wednesday evening. On Thursday Under the Red Globe was put on. A full review of this burlesque will be found in another column.

The olio was up to the usual standard. Lott & Gilson made a hit with a new song by M. H. Rosenfeld called "Take Back Your Gold," and sang her others as well as ever. Cora and Herbert kept the audience in one long spasm with their acrobatic comedy. Lew Hawkins presented a collection of jokes, not one of which needed a Gerry license, all being over sixteen. Albertus and Bertram threw their clubs about gracefully, and the Three Ayoles played well on their xylophones.

ANNA STANNARD.

Anna Stannard, whose picture appears on this page, has recently entered the vaudeville ranks. She opened in New Haven Feb. 8, and the comedy she has selected, *My Wife's Portrait*, adapted from the French, was pronounced a decided success. Miss Stannard has associated with her Albert P. Delwyn, assisted by George Herbert Leonard. The comedy gives ample opportunity for the display of their best talents, as it is full of the brightest dialogue and funny situations.

Aside from the success of this comedy, Miss Stannard's gowns have attracted much attention, and she undoubtedly is to-day the best dressed woman on the vaudeville stage. In speaking of the question of dress, Miss Stannard was very frank in expressing her opinion: "By all means I believe in an actress adhering strictly to the character in the matter of dress. If she portrays a swagger society woman it is essential that she look the part in every respect—it is for her to dress in rags when playing a beggar. I once saw a woman play a beggar with a white India silk shawl thrown around her shoulders and high heeled slippers on her feet. It so upset me at the time that I wanted to tell the woman to sell the shawl, buy some bread and stop her begging. Yes, by all means I believe in presenting stage pictures as true to life as possible; and dressing—proper dressing—in as essential as proper stage setting. The actor, however, the actor is not always responsible for."

Miss Stannard is certainly a very handsome woman, one of the most stately ever seen on the stage, and even in her merriest moods of comedy is the personification of quiet dignity.

She has been associated with A. M. Palmer, "Harley" and Daniel Frohman and Augustin Daly, and has starred alone and with William Redmond. She comes from a prominent St. Louis family, and her many friends there regard this young woman as the pride of their city. It is to be hoped, however, that so attractive and talented a girl as Miss Stannard is, will soon be seen again in the regular theatres. Just at present she prefers to appear in parts that suit her in vaudeville, rather than accept engagements which have been offered her to play parts in plays in which she would not be seen to the best advantage.

However, while she remains in vaudeville, she will be sure of the hearty appreciation of the people who patronise the vaudeville houses, and who are always ready to applaud those who entertain them in a pleasing way.

UNDER THE RED GLOBE.

Burlesque in one act. Book by Joseph Herbert. Music by John Stromberg. Produced Feb. 18.

Gill d'Asphalt	Charles J. Ross
Cardinal Fishgut	John T. Kelly
M. Coachandour	Sylvia Thorne
Capitol Payroll	Sam Bernard
Sir Thomas Grant	Frankie Bailey
Pion-Piou	Joseph Donahue
Mile Romeo Coachandour	Mabel Fenton
Madame Coachandour	Volande Wallace
Johnson Juggins	Lillian Swain
Venus	Rose Beaumont
Leda	Nellie Beaumont
Redie	Josphine Allen

Under the Red Globe, a new burlesque on *Under the Red Robe*, which is the current attraction at the Empire Theatre, was presented on Thursday evening last at Weber and Fields's Broadway Music Hall. The cosy theatre was packed to suffocation, every seat and inch of standing room being occupied.

The book of the new burlesque was written by Joseph Herbert, with music by John Stromberg. These men are responsible for the Art of Maryland and The Geeler, both of which had long and successful runs here. It may be said at once that their latest effort is a worthy successor to the other burlesques. There is not much plot to the piece, the idea being to crowd as much mirth and melody as possible into the time necessary for its presentation. All the principal characters in the original play are introduced in an amusing way. John T. Kelly appeared as Cardinal Fishgut and made a decided hit. In the second scene he was dressed in a complete modern suit of red from top to toe, hat, tie, clothes, shoes, and even his handkerchief being bright red. His appearance in this suit was the signal for a loud burst of laughter. Mr. Kelly's make-up was excellent. Charles J. Ross as the hero had very few funny lines, and played his part almost straight. He made a very handsome picture in a rich costume modeled after Mr. Faversham's. He had a calcium all to himself in one scene, and sang a serenade very well, indeed Sam Bernard scored a big success with his Dutch dialect and up-to-date slang. He sang a song called "Love Lorn Lobster," which made a pronounced hit and was encored twice. In the scene with Ross he was particularly good and got a laugh with every line. Mabel Fenton as the heroine did very well with the small amount of material she had to work on. Sylvia Thorne made a pretty picture in her tights and sang her solos charmingly. She is a valuable addition to the company. Joseph Donohue, another newcomer, made a hit by standing on his ear as he finished his "Glass Eye song." Lillian Swain was an up-to-date Johnnie, and wore her dress suit gracefully. The Beaumont Sisters and Josphine Allen had parts similar to the ones they played in The Geeler, and filled them acceptably. Frankie Bailey, promoted to a speaking part filled it and her tights perfectly. Volande Wallace looked well and sang the same way. Three bathing girls were played by Izzy Rae, Cora Carlyle and Mand Gilbert. Florence Bell, Miss Dunbar, Miss Clifton and Edith Merrill were seen as the Chase Brothers.

A large and splendidly trained chorus did full justice to the many pretty numbers in Mr. Stromberg's book. The orchestra was conducted by John Stromberg, and the stage was managed by Frank C. Jones. The lighting was done by the Electric Light Company. The decorations were by the Scenic Art Company. The costumes were by the Dress Circle. The property was handled by the Stage Properties Company. The wardrobe was managed by the Wardrobe Department. The hair was done by the Hair Department. The makeup was done by the Makeup Department. The curtains were by the Curtain Department. The furniture was by the Furniture Department. The lighting was done by the Lighting Department. The sound was done by the Sound Department. The projection was done by the Projection Department. The stagehands were by the Stagehands Department. The backstage was by the Backstage Department. The wings were by the Wings Department. The flats were by the Flats Department. 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berg's score. The music throughout is catchy, and some of it will be whistled around town very soon. Kelly's bagpipe song is especially catchy. The piece was produced in first-class style. Pretty costumes, handsome women, and everything else necessary were provided, and not a hitch was observable anywhere.

The enthusiasm at the final fall of the curtain was very pronounced. Immense floral pieces were handed up and all the principal women were made happy by receiving at least one. Speeches were demanded from and made by Ross, Kelly, Bernard, Stromberg and Joe Weber, who was in a box. Ross paid a graceful tribute to the management in his few remarks, which were apt and well chosen, and the others expressed the hope that Under the Red Globe would be as big a success as The Goezer. Mr. Herbert, the author, was called for, but was not able to reach the hall in time to voice his thanks, so the burden fell on his collaborator.

BURLESQUE AT KOSTER AND BIAL'S.

Manager Albert Bial, of Koster and Bial's, is a man who believes in keeping abreast of the times. In pursuance of this policy he will make a new departure at the big music hall on March 15, when a new burlesque, especially written for the occasion, will be produced. The book is by that effervescent hustler, William A. McConnell, and the music is by Ludwig Englander, who composed the music of Half a King, The Passing Show and other successful pieces. It is in three scenes and will occupy an hour and a half in its presentation. R. A. Roberts will stage it. The costumes will be from original designs, and the scenery, which will be novel in every way, is now being painted by Albert Operi. J. J. Buckley will furnish novel mechanical effects.

Particular attention will be paid to the lyrics. As Mr. McConnell does not daily with the muse, several of the leading song writers of the day have been engaged to write the songs. The company will be made up of the cleverest comedians in the profession and a chorus of sixty of the prettiest and shapeliest girls in the city is now being engaged.

The scenes are laid in Central Park, in the rotunda of the Stock Exchange, and on the promenade floor of Koster and Bial's. The name of the burlesque is Gayest Manhattan, and its entire plot covers New York city.

Vanderbilt will continue to be presented, but it will occupy only one half the evening. All the big foreign acts now booked will be seen.

Koster and Bial were the pioneers in this line, which had had a sudden and strong revival. Beginning in 1894 they put on burlettas and comedies, in which clever comedians and pretty girls were the features. Many performers who are prominent to-day got their first chance in these skits at Koster and Bial's.

MORE ABOUT THE BENEFIT.

The following letters in reference to a big vaudeville benefit have been received.

Boston, Mass., Feb. 18.

To the Editor of The Dramatic Mirror:
Sir.—As members (and red hot ones at that) of the Actors' Fund, will be only too happy to give our services for so sweet a charity in case a benefit is on the tap. Yours very truly, HINES AND ASSOCIATES.

PROVIDENCE, R. I., Feb. 18.

To the Editor of The Dramatic Mirror:
Sir.—I will gladly offer my services for the proposed vaudeville benefit for the Actors' Fund, one of the noblest charities. Many a sad and weary heart it has helped along life's rough way. My time and voice is now and always at the service of the Fund.

Sincerely yours, MARIE AMES.

It is to be hoped that the members of the vaudeville profession, especially those who are making hits and receiving salaries in proportion, will begin to take an interest in this matter. The Mirror has shown repeatedly of late the necessity of getting up an immense vaudeville benefit, as the vaudeville performers have received a great deal of help from the Fund and have never given a benefit to help fill its treasury. The Mirror again invites performers to express their views on the subject. It would be especially pleased to hear from the big stars. The fund has been drawn upon very heavily this season, and the treasury is in a more crippled condition than it has been at any time since the big Fund fair at Madison Square Garden.

ROUGE ON CHEVALIER.

Albert Chevalier and his company were billed to appear at the Ogdensburg Opera House on Saturday, Feb. 13. Ogdensburg was formerly the home of the Abbott Sisters, who are in Chevalier's company, and of course all of their former neighbors and friends turned out and filled the theatre in order to see them. Unfortunately Jessie Abbott was too ill to appear, and the manager was obliged to announce that the girls could not do their turn. The house was in an uproar immediately. Hisses, hoots, yells and catcalls followed each other. The programme was run off, but the only thing which was not jeered was Chevalier's rendition of "My Old Dutch." When he came on as the minister to sing "Our Bassar," the audience took offence at his make-up, and made such a din that Chevalier was obliged to retire before he had finished his song. The other performers fared even worse than the star.

In Philadelphia, on the following Monday evening, Chevalier had more trouble with "Our Bassar." The gallery gods took offence at the impersonation, and would not allow him to go on. He had to substitute one of his other songs in order to restore himself to the good graces of the audience.

A HIGH-PRICED PRINCESS.

Princess Chimay, formerly Miss Ward of Detroit, who became notorious through her engagement with Janzel Rigo, the Hungarian Gypsy fiddler, wants to come to Hammerstein's Olympia to put herself on exhibition, in some sort of a sketch with Rigo.

Princesses cost more than cherries. This one says she will come for \$2,000 a week and her expenses. Mr. Hammerstein will spend this week thinking whether the investment will be profitable or not.

BLACK PATH AT THE PALACE.

R. Voelich and J. Nolan, managers of Black Patti's Troubadours, have signed a contract with P. F. Proctor, manager of the Palace Palace, New York, for a long summer run of the Black Patti's Troubadours at the Palace Palace, commencing Monday, May 17.

VAUDEVILLE JOTTINGS.

Newspapers received from Sydney, New South Wales, contain accounts of the opening of the Palace Theatre, a new music hall, under the management of Phil W. Gostcher. A very fine company was brought together for this occasion, including artists from all parts of the world. Of course Americans headed the list, and the work of R. G. Knowles, Al Bellman, Little Moore, Henry Lee, and "My Fancy" was warmly praised by the critics.

Jessie Charon has written a sketch which she will produce in the vaudeville houses.

Johnstone Bennett and S. Miller Kent will be the head liners next week at Keith's. On Monday evening they will celebrate the 10th performance in New York of their sketch, A Quiet Evening at Home. No souvenirs will be given out, but Miss Bennett will introduce a new character in the sketch which will add considerably to its attractiveness.

Edith Klingsley, who has just come from the West with a budget of comic songs and a clever way of singing them, is at Keith's Union Square this week.

The fiftieth birthday of G. Adney Payne was celebrated on January 27 at his home in London. All the lights of the music hall world were present, and Mr. Payne received hearty congratulations.

The scene for The Little Girl, presented last week at Keith's by Robert Hilliard, was painted especially for this occasion by Phil Akens, late of the Empire Theatre. It represents a rich bachelor's apartment, and the decorations and furnishings are in the best possible taste.

The Powers-Eddle and Edith—have signed with Oscar P. Slesser for the remainder of the season to introduce their specialties with his company.

Frey and Fields made a hit during a recent engagement at the Brooklyn Music Hall. They were among the special features at the Criterion Theatre in Brooklyn last week.

The New York Sunday Journal devoted an entire page on Feb. 16 to an illustrated article on Walla's Dan and his educated dog, Dodgerfield.

John Crittenden Webb, author of After Twenty Years, Mystic Mountain, etc., has just completed and is rehearsing a sketch for a concert production. He is also at work on a comedy for the vaudeville stage to be produced by the Five Castilians, headed by Gerald Griffin. The Five Castilians made their bow to the public at the Chicago Opera House Feb. 1.

Maud Harvey has been engaged as a special feature for John D. Hopkins' Theatre, in St. Louis, Milwaukee, Chicago, Cincinnati and Pittsburgh. She will also play return engagements at each of them. Miss Harvey is singing all the latest London successes.

A team of well-known musical comedians were engaged for an Elks' benefit in a New Jersey town recently. They played for two nights, receiving \$300. They then politely requested the managers of the affair to pay a lithograph bill of \$16.65, which caused said managers to wax exceeding wrath.

The Electric Quartette left New York last week to fill an engagement in San Francisco.

Alma Hatch, Powell and Little Wae Wae Cubitt are giving a diversified entertainment in the Holy Cross School Hall, in Forty-third Street, this week.

James R. Adams, the well-known clown, is busy rehearsing an acrobatic comedy sketch, called After Election, in which he will be assisted by Miss Taylor. The team will be known as Adams and Taylor.

Pauline Fletcher, formerly leading woman with Maurice Barrymore's Roaring Dick & Co., will make her appearance in vaudeville before long, in conjunction with Henry P. Dixon, in a short travesty sketch.

The vaudeville stage has a new acquisition in Little Wright, descriptive singer, who will shortly make her metropolitan debut.

John J. Iris, manager of the Olympia Amusement Exchange, representing Auguste Van Nelle, has signed a contract with P. F. Proctor for the appearance of Mr. Van Nelle at the Proctor house for two weeks, beginning March 28, at probably the largest salary any single act has ever received at a continuous house.

George P. Bryan has composed two new songs, "Don't Tell Maria" and "She's My Girl" for Edward Harrigan's Old Lavender company. They have made hits.

George Frederick Hinton has succeeded George Wright Arnold as general representative at Hammerstein's Olympia. Mr. Hinton is affable and courteous, and fills his position to the entire satisfaction of his employer and joker, with whom he comes in contact in transacting the business of the house.

Gertrude Rutledge made a pronounced hit at the Avenue Theatre, Pittsburg, last week. She received many complimentary notices from the papers in the smoky city.

Weber and Fields did not play last week. They remained in New York looking after the production of Under the Red Globe at their music hall.

When Oscar Hammerstein got a good square look at "Ballard, the Bard," from Lowe, he decided that he would not inflict him on his patrons. He gave him a few words of advice and a ticket home on the S. and G.

An entirely new setting is being prepared for the appearance of Johnstone Bennett and S. Miller Kent at Keith's Union Square next week. The staging of high-class acts at this house is always done in the most elaborate and tasteful manner.

The Cherry Sisters are delighted over the fact that Proctor's, where they are this week, is known as "the Ladies' Club Theatre." They have had their fill of "genteel" theatres since they left New York.

Thomas Romeo, a fifteen-year-old boy, was arrested on Friday last for robbing the dressing-rooms at the Plaza Palace.

Albert Bial has been obliged to postpone his European trip for a while, owing to an attack of rheumatism.

May Vale (Lady Hope) will not be seen at Koster and Bial's this season after all. She has informed Mr. Bial by letter that she is too ill to undertake the ocean trip.

Frederick Paulding has taken his business out of Robert Goss's hands, and will henceforth be represented by Ernest Bial, who has recently opened an office at 116 West Thirty-fourth Street.

Mande Raymond will return to Tony Pastor's Theatre April 5 for a six weeks' run. She is now playing a seven weeks' engagement with H. W. Williams' company.

Roger Brothers open April 5 at Koster and Bial's for a week. They will produce a new specialty next season.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—Vaudeville continues to demonstrate its popularity. Business among these houses has been very good during the week.

The Bijou never knew such business as it has been doing the past week.

The Bijou's act has been the magnet, but the balance of the act was above the average. Miss Bennett and Mr. Kent will remain another week as also do the Americas Lilliputians.

Philip Emerson, Beno and Edwards, Walter Talbot, E. J. Boyle, Anna Wilcox, Riley and Hughes and Fredo and White are also in the bill.

Yale's Twelve Tonettes open at the Auditorium Monday night. Many new and attractive features have been added to this well-known and popular attraction.

The Rose Hill English Folly co. is among the Lyceum's most popular attractions. This co. opens here on March 2. Among the principals are Marie Rosalie, Blanche Newcastle, Kelly and Nelson, Hart and Williams, Flagg's Red Creek co. open at the Arch on Monday. It is a new co. to our city, and is said to contain some speciality cards.

The Yellow Kid and the Bradley Martin Bell continue to attract large audiences to Dumont's Minstrels.

The Museum continues to furnish a good vaudeville show. Lew Shannon has been the principal card.

S. Frazee.

NEW YORK CITY, N. Y.—John W. Isham's Orpheum plays the Bon-Ton 20-27 to packed houses. The bill opens with a race scene, The Blackberry Derby, which introduces the entire co. All the popular comic songs are introduced. The bill is made up of Billy Johnson, Thomas Bellini and John Jones, Samuel Lucas, Spanish Serenade ballet; Harry Fidler, Thomas Mcintosh and wife in a very good and funny sketch; and Thirty Minutes Around the Operas, which introduces Eddie Lee, Henry Jackson, and a large chorus.

John W. Ransome, The Ruler of New York, will head the bill at the Bon-Ton 23-27. Katie Rooney's New Yorkers March 16.

George Cragg, orchestra leader of the Bon-Ton, has opened a music store in New York city.

Carrie Sanford was a color 17.

Frank Cotton and his durbys, and Mrs. Cotton (Rosina, male impersonator) left here 18 for Boston, where they will play two weeks.

Bon-Ton employees have a ball 21.

WALTER C. SMITH.

MILWAUKEE, WIS.—Business at the Alhambra continues to be of the phenomenal order, and all kinds of standing room, breathing room and no-room-at-all signs are displayed nightly. It is a pleasure to be able to say that since the opening of this theatre not one objectionable or even what might be considered a coarse

word has been uttered.

Johnstone Bennett and S. Miller Kent will be the head liners next week at Keith's. On Monday evening they will celebrate the 10th performance in New York of their sketch, A Quiet Evening at Home. No souvenirs will be given out, but Miss Bennett will introduce a new character in the sketch which will add considerably to its attractiveness.

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VAUDEVILLE.

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THE HIT OF THE YEAR

At Proctor's Pleasure Palace,

FREDERICK PAULDING

And the PAULDING TRIO,

IN

PARTNERS IN MISERY

The Perfect Musical and Dramatic Sketch.

VERDICT OF THE NEW YORK PRESS:

N. Y. HERALD, Feb. 9.—Frederick Paulding and the Paulding Trio made a capital impression in their new sketch, "Partners in Misery."

N. Y. WORLD.—"Partners in Misery" is a success.

N. Y. TELEGRAM.—Frederick Paulding presented a new musical sketch called, "Partners in Misery." It is full of fun and good music.

Managers can see it again at Proctor's 23d St. Theatre, Week of MARCH 1st.

Representative, Mr. ERNEST BIAL,

114 WEST 24th STREET, N. Y.

LEW DOCKSTADER

Permanent address, 18 W. 27th St., care Spaulding & Gray.

A HITT

ADA DEAVES AS PRINCESS CAVIAR

In Zenda's KING.

At Clifford's Gaely Theatre, CHICAGO, ILL.

EMILIE EDWARDS

The Irish Beauty and Peer of Entertainers

K. Hubbard and Cook Brothers, Bob and George, deserve special mention for their sketches. Bancroft: 20.
HAMILTON, CAN.—Star Theatre (Bessie and Davey, proprietors). Week of 15-20 following artists: Sally and Moore, Jules Roy, Martini Sisters, Delaney and Wofford, Dean and Jose, and living pictures. Performance good; grand business.

THOMAS ADDIS, MASS.—Wilson Opera House (Thomas Hinley, manager): Fields and Hanson's Drawing Room Entertainments furnished the best vaudeville entertainment 15-17 ever seen in the city. Senator Frank Bell made a big hit. Dave Marion's Extravaganza 18-20 furnished a good entertainment. A vaudeville co. with a Rayoscope played to fairly good business at the Bijou 15, 16. The American Vaudevilles 23-27.

VAUDEVILLE PERFORMERS' DATES.

Aimes, Mila—Op. Hse., Chicago, 22-27, Hogan, St. Louis, March 1-6.

Allen and O'Brien—Imperial, Chicago, 22-27, Music Hall, Chicago, 28 March 6.

Adams, James R.—Howard, Boston, 22-27.

Allen, Phyllis—Keith's, N. Y., 22-27.

Bennett and Kent—Keith's, N. Y., March 1-6.

Burkhardt and Flood—Av. Th. Pittsburgh, 22-27, Schiller, Chicago, March 8.

Burkhardt, Louise—Olympia, N. Y., indef.

Burnett and Cooper—Keith's, N. Y., 22-27.

Buckshot, J. Stuart—Keith's, N. Y., 22-27.

Cassillians, The—Hagan's, St. Louis, 22-27, Olympic, Chicago, 28 March 6.

Campbell and Campbell—Hagan's, St. Louis, 22-27, Opera House, Chicago, March 1-6.

Connon, Chuck—Olympia, N. Y., 22-27.

Cherubini Dancers—Olympia, N. Y., 22-27.

Cherry Sisters—Proctor's, N. Y., 22-27.

Colby and Way—Proctor's, N. Y., 22-27.

Carter, Billy—Pastor's, N. Y., 22-27.

De Forest, The—Hagan's, St. Louis, 22-27, Opera House, Chicago, March 1-6.

Dressie, Marie—Palace, N. Y., 22-27.

De Beau—Olympia, N. Y., 22-27.

Dore Brothers—Proctor's, N. Y., 22-27.

Dowd, The—Pastor's, N. Y., 22-27.

De Costa—Pastor's, N. Y., 22-27.

Eldridge, Press—Music Hall, Brooklyn, 22-27, Palace, N. Y., March 1-6.

Fancielli and Lewis—Keith's, Philadelphia, 22-27.

Fay and Fields—Casino, Bridgeport, Conn., 22-27.

Filon and Erell—Proctor's, N. Y., 22-27.

Farley and Cameron—Sun Ton, Jersey City, 22-27.

Fitzgibbon Trio—Keith's, N. Y., 22-27.

Fields and Lewis—Olympia, N. Y., 22-27.

Felix and Cain—Olympia, N. Y., 22-27.

Franchonetti Sisters—Olympia, N. Y., 22-27.

Fall and Simon—Proctor's, N. Y., 22-27.

Parbiana, Helene—Keith's, N. Y., 22-27.

Glosser, The—Keith's, N. Y., 22-27.

Grais, Herr—Olympia, N. Y., 22-27.

Gyles, Katherine—Proctor's, N. Y., 22-27.

Haines and Pettigill—Olympia, N. Y., indef.

Hathaway, Belle—Pastor's, N. Y., 22-27.

Hines and Remington—New Grand, Boston, 22-27.

Howard's Ponies—Hagan's, St. Louis, 22-27, Op. H.use.

Chicago, March 1-6.

Hayes, Gertude—Hagan's, St. Louis, 22-27.

Holl, E. M.—Haymarket, Chicago, 22-27, Opera House,

Chicago, March 1-6.

Harvey, Maud—Opera House, St. Louis, 28-March 6.

Hayes, Tommy—Keith's, Philadelphia, 22-27, Keith's,

Boston, March 1-6.

Johnson, Davenport and Lovells—Proctor's, N. Y., 22-27.

Jerome and Bell—Pastor's, N. Y., 22-27, Rochester,

March 1-6.

Kendall, Ezra—Proctor's, N. Y., 22-27.

Kernell, John—Proctor's, N. Y., 22-27.

Kingsey, Edith—Keith's, N. Y., 22-27.

Kurtz—Keith's, N. Y., 22-27.

Kelly and Gray—Sun Ton, Jersey City, 22-27.

Kramer, Harry—Pastor's, N. Y., 22-27.

Krasnicki, The—K. and R.'s, N. Y., indef.

Krava, Mile—Olympia, N. Y., Jan. 25—Indef.

Lavelle, Edwin—Keith's, N. Y., 22-27.

Little Egypt—Olympia, N. Y., 22-27.

La Roche, Leon—Keith's, N. Y., 22-27.

Littlesfield, C. W.—Keith's, N. Y., 22-27.

Meyer, Billy—Pastor's, N. Y., 22-27.

Midgley, The—Chicago, 22-27, St. Louis, 28-March 6.

Marco Twins—K. and R.'s, N. Y., 22-27.

Mitchell, Kitty—Olympia, N. Y., 22-27.

Mack, Wilber—Pike's, Cincinnati, 22-27.

McHolis and Martel—Hopkins, Chicago, 22-27.

Mondesirous Trio—Moore's, Rochester, N. Y., 22-27.

Pastor's, N. Y., March 1-6.

O'Brien and Hazel—Olympia, N. Y., 22-27.

Pantalone Trio—Pastor's, N. Y., 22-27.

Palmer, Lew—Pittsburgh, Pa., 22-27, Cincinnati March 1-6.

Panther Brothers—Olympia, N. Y., 22-27.

Pashley, Witter J.—Proctor's, N. Y., 22-27.

Quigley Brothers—Keith's, Boston, 22-27.

Reese—Olympia, N. Y., 22-27.

Rutledge, Gardner—Pike's, Cincinnati, 22-27.

Rice Brothers—Keith's, Boston, March 1-6.

Robert Hilliard Co.—Keith's, N. Y., 22-27, Schiller,

Chicago, March 1-6.

Rohlyn, Mr. and Mrs. W. C.—Proctor's, N. Y., 22-27.

Ryan and Richfield—Keith's, N. Y., 22-27.

Seward, Bert—Pastor's, N. Y., 22-27.

Sieglass Troupe—Olympia, N. Y., 22-27.

Silver and Sparks—Keith's, N. Y., 22-27.

Sims, Dick—Pastor's, N. Y., 22-27.

Tackson—E. and B.'s, N. Y., 22-27, indef.

Thomas and Barry—Pike's, Cincinnati, 22-27.

Theriot, James—Olympia, N. Y., indef.

Trembodin, Four—Music Hall, Brooklyn, N. Y., 22-27.

Gillmore's, Springfield, Mass., March 1-6.

Taylor Twin Sisters—Casino, Paris, France, Feb. 1-15.

Tracy, Louise—Proctor's, N. Y., 22-27.

Van Buren, Auguste—Olympia, N. Y., indef.

Wentworth, May—Pastor's, N. Y., 22-27, Gilmore's,

Springfield, Mass., March 1-6.

Western, Little—Pastor's, N. Y., 22-27.

Wayburn, Ned—Pike's, Cincinnati, 22-27.

Williams, Trio—Concord, N. H., 22-27.

Whittle, W. E.—Pastor's, N. Y., 22-27.

OBITUARY.

Thaddeus Smith, a son of Sol Smith, died recently at St. Louis, leaving a widow and three daughters.

Courtney H. Early, father of Adelaide Russell, died suddenly in West Orange, N. J., Feb. 8, at the age of forty-nine. The funeral was held Wednesday, Feb. 10, from his late residence in Valley Way. He was well and favorably known among the profession.

Miss St. John Brannagh died at the Fordham, N. Y., Home for Incurables, on Feb. 5. As Miss St. John she was a favorite comic opera singer ten years ago, and her several books of dainty verses had gained for her an enviable rank in the realm of literature. For two years she had been in retirement and death ended a tedious, painful illness.

Born.

GRINNELL.—A son to Mr. and Mrs. Ben F. Grinnell (Ella Gardner) on Jan. 27.

Married.

BEWLEY—BARNEY.—Harry Bewley and Violet Barney, at Detroit, Mich.

FENTON—MOORE.—John Fenton and Lillian L. Moore, on Feb. 4, at the Paulist Fathers' Church, New York.

LEBOV—GRIFFITH.—Robert Leroy and Elizabeth Griffith, at New York city, on Feb. 16.

Died.

BRANNAGH.—Miss St. John Brannagh, at Fordham, N. Y., on Feb. 5.

EARLY.—Courtney H. Early, in West Orange, N. J., on Feb. 8, aged 49 years.

SMITH.—Thaddeus Smith, at St. Louis, Mo.

WALKER.—Mollie Walker, in this city, on Feb. 18.

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Per. Address, NEW YORK JOURNAL.

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May Irwin.

In a charming little white and gold drawing-room the interviewer sat waiting. It was a cozy apartment as well as a pretty one. On the table in the center were scattered the current magazines. In the corner between the windows was a writing desk in the state of disorder which indicates a large correspondence. A mandolin was lying on the sofa. On the piano, which seemed too big for the room, was much loose music. The mantle-piece held many photographs.

A little while before, and just around the corner, the interviewers had seen the first act of a play in which one Dottie Dimple took the audience into her confidence and made them feel that they were not at the theatre at all, but were attending an informal reception at her home. It would have seemed the most natural thing in the world for some one of the company to have answered her good natured banter, and somehow you felt that there would be nothing in the least out of the way in strolling upon the stage and making yourself at home drumming on the piano, perhaps, or loitering on the sofa. Everybody was at this afternoon's *soirée* to have a good time, and was having it; the tea would be served presently.

The room in which the interviewer sat seemed to be merely a smaller edition of that on the stage. The white and gold furniture might have been the same. Only the woman, the room's soul, so to speak, was absent. Would she be the same, or would she make everything different? That was the question, and as the interviewer waited, with the murmurings of Broadway's turbulent stream in his ears, he remembered an impetuous romantic actor who, in private life, cared more for beer and pretzels than for romance; and a comedian—a very merry fellow before the footlights—who was an individual of most solemn and melancholy aspect when off the stage; and then that old story of Punchinello who kept his audiences in roar of laughter while his heart was—. The reverie was broken abruptly by the sound of the outside door opening and a clear, bell-like voice that had a familiar ring.

"Here, Mary, take my wrap and make me a cup of tea; I'm thirsty. Has there been any one to see me?"

"Yes'm, dere's a young man a-waitin' fo' yo' now, mam."

There was a rustle of skirts in the hall, a feminine figure for an instant filled the doorway, and then—Dottie Dimple came forward with outstretched hand. It was the same Dottie whose image people who had been to the theatre that afternoon had in their minds, and whose jolly songs rang in their ears as they went smilngly home. That story of Punchinello seemed absurd.

"And so," she said, "you want me to talk about myself. Really, I never do that; my managers attend to that sort of thing; and, besides, don't you think, from my accent, I come from Pittsburgh. Most people do. But you are all mistakes. I got that accent from Whiting, near Toronto, Canada, where I was born, and I am proud of it, just as I am proud of Toronto, where they don't read Sunday papers. My sister Flo and I sang in the Episcopal church choir there for three years when we were girls. That's why I am a Bohemian."

"So I'm to tell you the awful story of my past, am I? Well, I was a young and trusting girl, my past was—Oh, I beg your pardon, I forgot I'm not Dolly Dimple now. But, seriously, I suppose you think, from my accent, I come from Pittsburgh. Most people do. But you are all mistakes. I got that accent from Whiting, near Toronto, Canada, where I was born, and I am proud of it, just as I am proud of Toronto, where they don't read Sunday papers. My sister Flo and I sang in the Episcopal church choir there for three years when we were girls. That's why I am a Bohemian."

"And now I suppose you would like to ask how long ago that was. But you needn't. That is one of those things that 'no fella can find out,' as Lord Dundreary said. But don't think that I am in the least ashamed of my age. Not at all; it is quite a respectable age. Besides singing in the church choir Flo and I used to speak pieces a good deal in the little red brick school house. We were real cute little girls. I haven't changed much, have I? But we outran the little red school house at last, and went to the St. Cecilia Convent at Port Hope. We had been there two or three years when we were notified one day that our father had failed in business. Well, we packed right off home. Something had to be done. We didn't spend much time wringing our hands and wondering what we could do. We could sing, and sing we did. No, we didn't become vaudeville artists. We just went into the variety business. We were with Tony Pastor's company and others, working hard and making a little money, but leaving none of the glamour of the footlights that young girls dream about. Then, all of a sudden, I made a leap from variety to Augustin Daly. I don't know just how it happened, except that Mr. Daly saw me, liked me and engaged me. I played a good many parts; one, by the way, in *The Magistrate*, which Mr. Daly has recently revived. But I was supporting several people then, and money became a more important consideration than glory. So, a slave to filthy lucre—I will confess it—I returned to vaudeville, and have since risen to my present dazzling height."

A half wink and a humorous smile accompanied this remark.

"During my stage career I have learned a good many things," Miss Irwin went on, "and chief among them the wisdom of the adage about working and waiting. To succeed one must have perseverance and determination and—grit, that's the word. Now I flatter myself that I've got grit and plain honest sense. I'm nothing if not practical. It is not necessary to tell that in it, and yet," Miss Irwin continued with an expression of mingled fun and seriousness, "I have a little love in my heart, too."

The humble opinion of the interviewer is that Miss Irwin summed up her own character in her words about her grit and warmth of heart. She has a strong, almost masculine nature which is, however, so finely tempered by the feminine that the result is a positive yet eminently womanly personality. She has a broad forehead, and a firm large mouth, showing force of character. Yet her blue eyes are soft and melting; her mouth is mobile; there are no hard lines in her face. It is Miss Irwin's strength of mind, her masculinity, perhaps, that makes her that rare thing among women, an excellent comedienne; it is her more pronounced feminine nature that gives her delicacy and tact and charm. The combination of these qualities make her—well, May Irwin.

"One of the great blessings of my life," said Miss Irwin, "is good health. Never, in all of my twenty years upon the stage, have I missed a performance or a rehearsal, or have even been late. I have inherited my good health and whatever ability I may possess from my grandfather, John Campbell, as fine an old Scotchman as ever lived, who was for years in the Canadian parliament, and from my mother, who is a great deal more capable woman than I am. Why, if she had gone on the stage she would have been a second Peg Wellington. I never make a move without consulting her, and if she doesn't like a song, that settles it. Speaking of my family, I have received a bushel of letters from people named Irwin, who want to claim me for a relative. They tell me that I am the perfect picture of cousin Betsy or Aunt Mary. The joke of it is that Irwin is only my stage name."

"This business of being a public character has odd features. I get forty or fifty letters a day from all sorts of people on all sorts of subjects. Oh, no! no mean letters, all but them. I never receive one in my life. I don't imagine that I appear very romantic. It's a pity, isn't it? I get a great many songs in my mail, to o. I try them all and sometimes find a good one. As you know, I have made my greatest success with negro songs. Perhaps the reason is that I like to sing them. It is no effort at all for me to pour out a rollicking negro melody that has ring and snap. Last year I thought 'The New Bull' was the greatest song of its kind in the world, but now I think that 'Crappy Dan' draws the line a little finer still. I am very fond of the colored people, too. 'George William, come in here, I want to see you.'"

There was a patter of small feet in the hall, and a colored gentleman about three feet high, in a bib and tucker, stepped into the room. "This is George William. Shake hands with the gentleman, George William." George William rolled his eyes and extended his hand, gravely. Then he turned abruptly on his heel and went out. "He's my youngest," laughed Miss Irwin, "and I am quite proud of him."

"I am very fond of my work. The stage has been good to me, and I am happy. And yet when the season comes I leave not a moment in shaking the dust of the city feet and flying to my Summer home in the Thousand Islands. I invite my friends up, and we have a go-as-you-please time. Nobody has to come to any meal on time except dinner, and nobody has to be sensible. We loll about reading, and bathing, and boating. I ride a bicycle, too, although my managers don't like it. They are afraid I will get hurt. They even object to me riding in cars any more than is absolutely necessary. My Summer outing does me a world of good. I come back to town with enthusiasm for the season's work, and enter upon it with vim. This is necessary to the greatest success in the kind of work I do, and after months of playing it is not surprising that the keen edge of enthusiasm should become a little blunted. invariably, when I am tired before the performance and think to myself, 'O, dear I wish I didn't have to go on to-night,' a subtle chilling wave comes to me from the audience the instant I put my foot upon the stage. We are not in sympathy with each other, and the performance is not up to the standard. This is why I think it is more difficult to play comedy than serious roles. For comedy the actor must be at his very best to achieve the success of which he is capable. The audience is very quick to see a false ring in his work. In serious parts on the other hand the actor may not be receiving very well or very gay and yet his mood will not be foreign to his part. I am a believer in comedy; I think it is more beneficial, on the whole, than emotional or tragic plays. There cannot be too much laughter in the world. It is the sunshin' of life. I laugh a good deal myself," and, added the interviewer, "the world laughs with you."

DATES AHEAD.

[CONTINUED FROM PAGE 16.]

DAV (hypnotist): F. N. Davison, mgr.: Glens Falls, N. Y., Feb. 22-27. Syracuse March 1-6 Oswego 8-13.

ELI PRAKAS: Hearne, Tex., Feb. 22, Navasota 25, Smithville 26.

LEEDS (hypnotist): J. C. Davis, mgr.: Bay City, Mich., Feb. 22-27.

Loo: Greenville, Miss., Feb. 22-27.

THE SAGES (A. B. McDowell, mgr.): Lancaster, Pa., Feb. 22-27.

THE FLINTS (M. L. Flint, mgr.): Leavenworth, Kan., Feb. 22-27.

THE FOUNTAIN: Marquette, Mich., Feb. 22-27.

THE LION: Greenville, Miss., Feb. 22-27. Paducah, Ky., March 1-6. Frankfort, Ind., 8-13.

THE BALDWIN: Toledo, O., Feb. 22-27.

WINTON THE WONDER (Harry E. Miller, mgr.): Louisville, Ky., Feb. 22-27. Nashville, Tenn., March 1-6.

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